Mom, am I岔路? 13. Istanbul Biennial
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13. İSTANBUL BIENALİ
13th ISTANBUL BIENNIAL
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13. İstanbul Bienali kamusal alanın toplumsal mücadeleler, sanat ve siyaset açısından gücune odaklanıyor. Kendisi de doğrudan bir kamusal alan yaratmayı, dolayısıyla da herkesle ulaşılabilme amacıyla bienal, bu yıl ilk kez tüm ziyaretçiler tarafından ücretsiz gezilebilecek. İki yıla yakın hazırlık sürecinde demokrasi, ifade özgürlüğü, kamusal ve müşterek alan tanımlarını, kentsel dönüşüm, sanat ve siyaset arasındaki ilişki üzerine düşünen bienal, şimdi ise verimli bir tartışma ortamı yaratmanın hayalini kuruyor.


Ne sanat, ne de sanatsal etkinlikler, üretildikleri yer ve bağının toplumsal, ekonomik ve kültürel dinamiklerinden ayrı düşünülemez: Türkiye, bu yaz, tarihinde bir dönüm noktası oluşturan gelişmelere tanık oldu; bu da serginin dönüştürücü mühürünü getirdiği bir dönüştürücü olmayakta yeni bir dil ve yeni bir dünya tahayyülüyle örtüştü. 13. İstanbul Bienali, neoliberal politikaların ve onlara her daim eşlik eden baskı anlayısı ekonomik, sosyal, kültürel ve ekolojik alanda özgürlükçi talepleri karşılamadığı bir dünyada, kolektif bir hayal gücüne işaret eden kuratörü Fulya Erdemci’nin sanatın simgesel düzlemde yeni ihtimaller önerebileceği inancını paylaşıyor. Bienalin tüm yapısına işleyen bu inancın tezahürleri, bienal sergi yerleştirmelerinden sanaçların projelerinin birbiriley olan ilişkisine, bienal afiş ve kitap tasarımlarından kamusal programlara kadar birçok farklı yerde görmek mümkün.

Bu bienalin kavramsal çerçevesi, İstanbul’da uygulanan şiddetli kentsel dönüşümü sanat ve siyaset ilişkisini üzerinden ele alıyordu. Serginin açılmasıyla üç ay kala Gezi direnişi başladı ve Türkiye’de toplumsal özgürlükler alanının giderek daraldığını hissedenden haklarımı ve taleplerimi savunacaklarını gösterdiler: Bienal de, sanatın yaşamın, yaşamın da sanatın içine karışmasına ve kentsel kamusal mekânlardan gerçekteşen dönüşümün şiddetine bizzat tanıklık ederek serginin bu melelerle ele alış biçimini ve uygulama stratejisiyle ilgili radikal kararlar aldı. Öncelikle kentsel kamusal mekânlardan sergi mekânlarına geçmeye

1 Maider López’in 13. İstanbul Bienali için ürettiği yapımın başlığı.

ÖNSÖZ
The 13th Istanbul Biennial focuses on the power of public space in terms of social struggles, art and politics. For the first time ever, entry to the biennial is free of charge for everyone. The biennial itself aims to create a public space, therefore it is our belief that the exhibition must be accessible by all: Over a preparation process spanning almost two years, the biennial sought to imagine the definitions of concepts such as democracy, freedom of expression, public and communal space; and the relationship between urban transformation, art, and politics. And now, as the exhibition opens, it is time to dream of creating a lucrative environment for debate.

The intense research process that shaped the 13th Istanbul Biennial has penetrated the exhibition's spirit. Countless meetings, discussions, and conversations transpired in forming the conceptual framework, and the Public Programme. Academic and independent studies that focused on biennial themes were discussed. Both the conceptual framework and research studies assessing the Istanbul context in terms of urban transformation and art in public space were determining factors in choosing the artists to be invited to the biennial, and shaping their production processes. The 13th Istanbul Biennial is based on collective thought and practice, and it emphasizes process over outcome.

Neither art, nor artistic activities can be considered independently of the social, economic and cultural dynamics of the place and context in which they are produced: This summer, Turkey witnessed events that formed a turning point in the country’s history. The socio-politically transformative experience overlapped what the biennial aspired to achieve: initiate and facilitate innovative opportunities for thought and deliberation with a fresh, new language, and a new imagining of the world around us that would render the exhibition’s transformative fields of thought and negotiation possible. In a world where neoliberal policies, and the oppressive attitude that constantly flank them refuse to meet the demands for justice and freedom in economic, social, cultural and ecological fields, the 13th Istanbul Biennial shares its curator Fulya Erdemci’s belief that art can point towards a collective imagination, and propose new potentialities on a symbolic plane.

The conceptual framework of this biennial initially focused on the hostile urban transformation taking place in Istanbul through the relationality of art and politics. However, three months before the opening of the exhibition, the Gezi resistance began, and people who felt that the space of social freedoms in Turkey was being

1 The title of Maider López’s work specifically produced for the 13th Istanbul Biennial.
karar verdi. Bienal, sanat alanının dayanışmasının öneminine ve gerekliğine bir kez daha dikkat çekmek istedi: ARTER, SALT Beyoğlu ve 5533 sergiye üç ay kala bienalle işbirliği yapmayı kabul ettiler ve mekânlarını bienal sanatçılarına açarak serginin daha geniş bir cephe izleyiciliyle buluşmasına olanak tanıdlar.

Fulya Erdemci ve kamusal program eşküratörü Andrea Phillips, 13. İstanbul Bienali'nin Kamusal Program'ında şehr, ifade özgürlüğü, sanat ve kaynakları ilişkin, yeni özellikli bir araç olarak geleceğin camılar ve yeni kolektifler gibi meseleleri sergiden uzun zaman önce tartışmaya açmıştı. Bienal öncesinde, kamusalın sanatsal ve siyasi bir araç olarak küresel kapitalizm ve yerel toplumsal kırlıma bağlanmada nasıl tekrar kullanıma sokulabileceği incelenmesi ve hedefleyen kamusal programın yapısında da değişikliğe gidildi. Bütün bu kararlar ve gerektirdikleri değişiklikler, bienalin sadece sanat alanında değil, felsefeden sosyal bilimler ve iletişim, uluslararası düzeyde yeni fikirlerin ortaya çıkmasına katkıda bulunmaya alınan, içten ve özverili bir ekibin ortak çalışması sayesinde uygulamaya geçildi.

Bienaller kimi zaman bir küreselleşme projesinin aracı olmakla, şehirlerin pazarlanmasına etkin bir vitrin öğesi olarak kullanılmakla veya kültürün özelleştirilmesini cazip kılan göz alıcı etkinliklerden ibaret olmakla eleştiriliyorlar. Diğer yandan, dünyadaki bienallerin sayısı her geçen gün arttıkça yeni sergilenme biçimleri keşfetmeyi birincil hedef olarak belirleyen bienallerin önemi artırıyor. Böyle bir bienal olmasını hedeflediğimiz İstanbul Bienali, yaratıcılığın öyküsüne son vermeden sürdürülerbilirlirliğini sağlayarak yirmi beşinci yılına girdi. Bienal, sürekli değişen yerel ve ulusalarasi, sanatsal ve toplumsal konjonktür içinde varoluşunun meşruiyetini hep yeniden tanımlayarak, bir sergi olarak potansiyelinin yarattığı ve yaratabileceği imkanları üzerinde düşünmeye devam ediyor. Uluslararası güncel sanat alanında tek bir merkez yok, çok sayıda ve hepsi sürekli dönüşüm halinde olan merkezler var, bienal de bu merkezlerin yarattığı çökseliği katkında bulunuyor. Bienal, ifade özgürlüğünü ve özgür düşünceyi savunuyor, bienal formatı ise her türlü mikro ve makro iktidar yapısının karşısında direnme alanları yaratma potansiyeli taşıyor.

Sanat yapıtları utopik bir deneyim öneribilir ama sanatçılar, sanat kurumları, sanat eleştirmenleri, eğitmenleri, izleyicisi, galerileri, fuarları ve sanat hamileliği birlikte bienal de bir sistem içinde yer alıyor ve işlev görüyor. Bienal, bunun bilinci ve kabulüyle, küresel sanat pazarından ve ticari çıkarların yönlendirdiği değerlendirmeye kriterlerinden kendini ayırt eden etkin bir sanat alanının önceleri ve bağımsız bir alan ya da önceliği olmayan bir alan olmayı önem veriyordu. Bienalin bağımsızlığını, sanatsal karar verme yeteneğini ve örgütlenme yeteneğini savunuyor. Bienal, örgütlenme ve sanatçıların fikirlerinin hayata geçirilmesi için tüm imkanlarını kullanıyor ve bağımsız bir alan sunuyor. İstanbul Bienali, kendisine yönelik elektrikli eleştirilerin yalnızca bir şekilde yansıtan bir modelini sürekli olarak yeniliyor. Bienalın ilk sergisinden bu yana oluşturulduğu dinamik ortam, güncel sanat alanında gündem belirleyici tartışmalar yarattı ve kuramsal ve pratik yenilikleri.
increasingly constricted showed that they were prepared to defend their rights and
and demands. As a result, the biennial witnessed firsthand how art merged into life, and
life flowed into art. Afterwards, the exhibition took radical decisions regarding how
it would approach these issues and how it would materialize. The first of these was
to move the exhibition from urban public spaces to specifically designated exhibition
venues. The biennial wanted to draw attention to the importance and necessity of
solidarity within the sphere of art: with three months left for the opening, ARTER,
SALT Beyoğlu and 5533 agreed to collaborate with the biennial, and by opening
their spaces to biennial artists, enabled the exhibition to meet its audience on a
broader scale.

Fulya Erdemci, together with Andrea Phillips, co-curator of the Public Programme
of the 13th Istanbul Biennial, had decided from the outset to open up to debate
topics such as the city, freedom of expression, the relationship between art and its
resources, the publics of the future as new forms of subjectivity, and new collectives
to the extent possible through Public Alchemy. The structure of the public
programme, which aimed to explore how publicness could be re-introduced to func-
tion as an artistic and political tool in the context of global financial capitalism and
local social rupture, was also revised with the local changes. All these decisions and
the necessary changes could only be realized thanks to the sincere and selfless
efforts of a team that believes the Istanbul Biennial contributes to the emergence
of new ideas not only in the field of art, but also in fields as diverse as philosophy,
social sciences and communication on a local and international level.

Biennials throughout the world face the criticism of functioning as vehicles for glo-
balisation projects; for being used as effective shopwindow props in the marketing
cities, or for acting as mere attractions in the privatisation of culture. On the
other hand, as the number of biennials across the world increases by the day, the
importance of biennials that prioritise the invention of new exhibition forms also
increases. In its twenty-fifth year, the Istanbul Biennial has secured its sustainability
without compromising its creativity. Today, within a constantly changing geopolitical,
social and artistic conjuncture, it continues to revisit and redefine the legitimacy of
its existence, and to contemplate its present and future potential as an exhibition.
There is no single epicenter of the international contemporary art scene, there are
rather numerous, constantly transforming centers, and the biennial contributes to
the polyphony they create. The biennial supports freedom of expression and free
thought, and its format contains the potential to contribute to zones of resistance
against all micro and macro structures of power.

Works of art can be and are even encouraged to be utopian, however, just like
artists, art institutions, critics, instructors, audiences, galleries, fairs and
philanthropists, the biennial, too, is positioned and operates within a system. With
full awareness of this fact, and by distancing itself from the global art market and
assessment criteria determined by corporate interest, this biennial sustains its
efforts towards forming an autonomous and independent field for art. The flexible
Besledi. Şimdi de hem kendisini sürekli bir eğitim, öğrenim, üretim ve eleştiri alanına dönüştürmeeyi hedefliyor, hem de daha geniş akademik ve kolektif bilgi üretimi alanıyla kalıcı ve verimli bir etkileşim içerisinde girmeyi arzuuyor.

Bienallerin ilk ve ortak çıkış noktalarından biri, uluslararası güncel sanatın önemli ve yeni örneklerini bir şehirde düzenlenebilen bir sergide bir araya getirecek sunmak, bu sayede gerçekleştirildikleri şehirdeki sanatsal üretimleri uluslararası güncel sanat alanında bulusturmak olarak tanımlanabilir. Bunun yanı sıra, gerçekleştirildikleri şehirlerde, özellikle güncel sanat açısından kültürün yetersiz olduğu hallerde bienaller güncel yaklaşımları ortaya koyan geçici bir müze işlevi üstlenerken yerel ve küresel arasında bir harita görevi de gördüydu. Ancak bugün bienallerden, tüm bu önemli rol ve sorumluluklara ek olarak, farklı missionsin üstlenmeleri bekleniyor. Çok kutuplu ve çok merkezli bir dünyada sosyal ve siyasal meselelere farklı bir perspektif getirmeleri ve eleştirel, yaratıcı ve alternatif iddiaların seslerini yükseltmeleri için bir platform olmaları isteniyor.

İstanbul Bienali, Türkiye güncel sanat tarihinin ve ortamının önemli aktörlerinden biri. Hem yapışal hem de kavramsal bağlamda, sanat alanının ötesine de geçen önemli tartışmalar açtı; kaynak ve üretim yöntemiyle ve izleyiciyle iliskisiyle İstanbul'a özgü, ama aynı zamanda yerel ve uluslararası ölçüde sanatsal ve entelektüel ilgiye layık bir usul oluşturdu. 13. İstanbul Bienali serginin ücretsiz olmasını sağlayarak bu çalışmalar herkesin erişebilmesini amaçladı.

13. İstanbul Bienali, kamusal mekânlar ve kentsel dönüşümle ilgili Türkiye’de uzun yıllardır süregelen araştırmaların ve mücadeleyi için daha inançlı, paylaşımı ve karşısında saygı anlamına gelen sanatsal ve söylemsel bir form öneriyor. Bu bienal, kentlerimizin bugünkü ve geleceğini tayin edecek kararların alınması sürecinde muhalefeti ve müzakereyi destekleyecek bir alan açmayı hedefliyor. Etrafımızdaki her şeyin canlı olduğu, kendine geldiği ve yeni bir bilinç kazandığı bu benzersiz günlerde İstanbul’un bienale, bienalinin de İstanbul’a verebileceği çok şey var –Maider López’in bienal için yeni ürettiği işinin kılavuzunda belirttiği gibi; “bir grup meydana geldiğinde ve kendi kendine örgütlenme kolektif yolları yaratığına eyleme geçmek daha kolaydır”.

— Bige Örer
model of the biennial ensures curatorial independence without imposing any institutional preconditions or priorities in relation to artistic decisions; and uses all the means at its disposal to enable the curator and the artists to realise their ideas by offering them an independent space. The Istanbul Biennial renews its structure and remains open to transformation and values the constructive criticism it is subject to. The dynamic environment the biennial has produced since its first exhibition in 1987 has stirred debates and set the agenda in the field of contemporary art, and fostered theoretical and practical innovation. The biennial now aims to both transform itself into a field of constant education, training, production and criticism, and to establish a more lasting and effective interaction with the broader field of academic and civilian knowledge production.

One of the first, common departure points of biennials was to bring together and present new and relevant works of international contemporary art at an exhibition organized in a city in order to form a meeting ground between the artistic production of that given city and the field of international contemporary art. Biennials also served, especially in cases where the cultural infrastructure did not meet the requirements of contemporary art, as temporary museums with contemporary tendencies, functioning as maps between the local and the global. However, today biennials are expected to assume further missions in addition to all these significant roles and responsibilities. In a multipolar and multicentered world, biennials can propose a different, alternative perspective on social and political issues, and provide a platform so that critical, creative and alternative ideas might be voiced.

The Istanbul Biennial is an important actor on the scene and in the history of contemporary art in Turkey. Both in the structural and conceptual context, the biennial has engendered debates that have expanded beyond the field of art; and with its resources, approach and interaction with its audience has managed to create a style unique to Istanbul, but also worthy of artistic and intellectual interest on a local and international scale. By making entry to the 13th Istanbul Biennial free of charge for all, the biennial hopes that what it aspires to do becomes unconditionally accessible to everyone.

With confidence in the power of long-standing research and struggles around public spaces and urban transformation, this exhibition proposes an artistic and discursive form that will stand by the demand for transparency, collectivity, and mutual respect. In the process of making decisions regarding the present and future of our cities, the 13th Istanbul Biennial aims to open a field that will support opposition and negotiation. In these extraordinary times, when everything around us has begun to stir and come to life, and acquire a new awareness, Istanbul can give a lot to the biennial, and the biennial to Istanbul – as proposed in the user manual Maider López produced for the exhibition, ‘acting is easier when a group is generated and self-organization creates collective ways’.

— Bige Örer

FOREWORD
Anne, ben barbar mıyım?


Gördüklerimize inanamayarak Tünel’den Taksim’e yürümeye başladık, sokaklar konuşuyordu! Caddenin bütün dikey ve yatay yüzeyleri slogan ve duvar yazılarıyla döşenmişti. Taksim’e ulaştığımızda nefesimi kesildi: binlerce genç, yaşlı, kadın, erkek, çocuk meydandaydı! Yüzlerce slogan, afiş ve pankartın görüntüsünden, ve hâlâ meydanda dolduran biber gazı ve yanan barikatların dumanından, ama en önemlisi özgürlüğün cinslerlerine dair görünüş olması olmasından sarhoş olmuşcasına, bu inanılmaz dayanışma ve sevinç hîsiyatına biz de katıldık. Artık hiçbirimiz korkmuyordu.

Simya

En az özgürlük talebi kadar mevcut ideolojik konumlardan ve süregelen politik retorikten kopma arzusunun Gezi’ye ruhu verdi. Bu nesil, yıllarca apolitik olmaya ve yalnızca sanal dünyada oynadıkları oyunları umursamakla itham edildi. Oysa onlar bir yandan oynarken, diğer yandan öz-örgütlenme ve kolektif hareketin provasını yapıyorlardı. Gezi’de ortaya çıkan birlikte bize, antagonistik (çatışmaya dayalı) politikalara karşı müzakere üzerine kurulu; en zayıf seslerin çokunluk tarafından bastırılmadığı agonistik (tartışmaya dayalı) bir kamusal alanın mümkün olduğunu gösterdi.
The events that were triggered at dawn on May 28th, with trees being uprooted in Gezi Park, and the subsequent burning of activists' tents by police forces caught up with us at the Venice Biennale. We cut our trip short and returned to Istanbul the day after the park and Taksim had been reclaimed by the protesters. Stepping out of a taxi in Karaköy we saw that hundreds of people, mostly youth, wearing gas masks and goggles had filled the streets in a scene reminiscent of a science fiction movie. The air was alive with spirit, we inhaled it. We hastily dropped off our suitcases at home to take to the streets and immerse ourselves in the surreal atmosphere of the night.

In utter disbelief of what was taking place before our eyes, we began to walk from Tünel towards Taksim. The streets were talking! All the vertical and horizontal surfaces of the avenue had been covered with slogans and graffiti. We gasped for breath when we reached Taksim: Thousands of people, the youth, the elderly, women, men, and children had filled the square to the brim! Intoxicated by the sight of hundreds of slogans, posters and banners, the smoke of the burning barricades and the pepper gas that still hung over the square, but most importantly, by the now tangible embodiment of freedom, we, too, joined this feeling of incredible solidarity and joy. None of us were afraid anymore.

Alchemy
On May 31, Taksim Square and Gezi Park were occupied by multiple publics; and what transpired during the two weeks until the park was evacuated by a violent police intervention on 15-16 June, was a transformative experience. The Gezi Resistance was an unbeknown remedy for everyone who had lost hope in Turkey. We all learned a great deal from this solidarity of people that spilled out onto the streets for the right to life of those whose voice is most suppressed; many of us were not even aware that ‘these few trees’ even had a voice. These people rejected the established practice of politics based on polarization, and rather chose to come together around their demand for basic freedoms and rights, and formed a communal practice on a micro-scale which proved that significantly different, even clashing worlds could coexist, and act together.

As much as the demand for freedom, the desire to break free from existing ideological positions and the prevailing political rhetoric gave Gezi its spirit. This generation has long been accused of being apolitical and taking genuine interest only in the interactive games they play in the virtual world. Yet, now we stand corrected; the time they spent playing those games was a rehearsal for self-organisation and collective action. The togetherness that appeared at Gezi showed us that as
Sonuç olarak bu gençler, kimlik siyasetinden ziyade Rancière'in “imkânsız” veya “arada kalmış” kimliklerini tecrübe ederek, gelmekte olan dünyanın kapılarını aralıyorlar. Gezî'nin boşaltılmasını hemen ardından, mahalle parklarında oluşturulan forumlarda devam eden konuşmalar gösteriyor ki, onlar otoriteyle aralarındaki asimetrik ilişkiyi bozarak kolektif zekâ, mizah ve yaratıcılıkla kamusal alanı baskılayan mekanizmalarla oynuyor ve yeni bir paradigmaya işaret ediyorlar.

Doğal olarak, yaşananlar hepimizin gündeliğinin, algısının ve tasavvurunun çok ötesinde. İstanbul'da ve Türkiye'nin çeşitli kentlerinde deneyimlediklerimiz kesinlikle herhangi bir sergi veya sanat etkinliği ile karşılaştırılamaz boyutta. 8 Ocak 2013'te 13. İstanbul Bienali'nin kavrımsal çerçevesini açıkladığım basın toplantısında bu metnin bir eskiz, bir başlangıç olduğunu ve süreç içinde evrileceğini belirtmiştim. Sözünü ettiğim evrileme her sergi sürecinin olağan bir parçası aslında.AMA tabii ki Gezi kadar şiddeti ve radikal bir dönüşüm sürecine gireceğimizi hayal bile edemedim. Yalnızca bir ihtimal olarak var olan agonistik kamusal alan Gezî'yle birlikte simyevi bir biçimde açılarak, tecrübenin alanına girdi. Tam da bu noktada, öngörülen bir tespitle kamusallık, politik bir forum olarak kamusal alanı ve demokratik aygıtın mekânsal bileşeni olarak kent mekânlarına odaklanan 13. İstanbul Bienali'nin Gezi'yle birlikte nasıl bir süreç girdiğini ve evrildiğini açımlamayı önemli buluyorum.

Çıkış Noktasından Başlayarak


Jürgen Habermas’ın ortaya koyduğu ve 1990’lardan bu yana yeniden düşünülen, eleştirilen ve formül edilen kamusal alan kavramını politik kamusal bir forum olarak ele alıp, bunun mümkün olduğu her mecrayı –kentsel kamusal mekanlardan, sosyal medyaya ve sanat yapıtlarına kadar– kamusal alan olarak tanımlamayı önermiştir. Gezi deneyimi bu bağlamda en verimli mecrada oldu.

opposed to antagonistic politics, an agonistic public domain based on negotiation, where marginalized voices are not suppressed by the majority is possible.

Ultimately, through experiencing the “impossible” or “in-between” identities coined by Rancière rather than identity politics, these young people cracked open the door to the world to come. The continuing debates held at forums which began to gather in neighbourhood parks immediately after the evacuation of Gezi Park reveal that the asymmetrical relationship between the protesters and the authorities has been disrupted and that protesters use collective wit, humour and creativity to play with mechanisms that suppress public domain, and point towards a new paradigm.

Evidently, what has transpired is far beyond our everyday routine, perception, or imagination. What we have experienced in Istanbul and throughout other cities in Turkey is of a scale that cannot be compared to any exhibition or art event. At the press conference held on January 8, 2013 for the announcement of the conceptual framework of the 13th Istanbul Biennial, I stated that the text was a sketch; a departure point, and that it would evolve during the process. The evolution in question is a natural part of any exhibition process. However, I could not fathom that we would experience a transformation process as intense and radical as the Gezi Park events. The agonistic public domain which until then had only existed as a possibility, alchemically opened up with the Gezi Park resistance, and entered the domain of experience. And here, I find it important to explain how the 13th Istanbul Biennial—which, with a foresighted analysis focusing on publicness, public domain as a political forum and urban spaces as a spatial component of the democratic apparatus—reoriented its own process with Gezi.

Starting from the Departure Point
The title of the 13th Istanbul Biennial, ‘Mom, am I barbarian?’ is a quote from Lale Müldür’s book of the same name.1 The conceptual framework I developed under this heading is constructed along three axes: The theoretical axis asks how we can rethink the concept of multiple publics and public domain as a political forum in the light of current conditions. We know that it is not possible to speak of a homogeneous public or of people uniting under a single will. Departing from this point, in the conceptual framework we had asked how these different, and in fact, often contradictory, multiple worlds could come together, coexist, and act together. In this sense, the Gezi experience—within a short period—translated this utopian question into the field of experience on local level. However, the question as to whether we can translate this particular phenomenon on a universal scale, as a system remains valid.

1 “Anne, ben barbar mıyım? / Mom, am I barbarian?”, L&M Publishing, 2006, Istanbul. This title came up during a conversation with Perihan Mağden in the summer of 2012 as I was writing the conceptual framework of the biennial.
Mahalle parklarında devam eden forumların yanı sıra teorik ve düşünsel alanlarda da Gezi’nin bir nebula gibi oluşmakta olan kültürü tartışmaya devam ediyor. Sergide de bu düşünsel alanın gorsel tezahürleri yer alıyor.


Gezi’den önce sergiyi yapılandırılmış bir sırada, sokaklarda gerçekleşen spontan, protest sanatsal eylem ve performansları sipariş etmek veya sergiye dâhil etmek gibi bir niyet yoktu; çünkü bu tür sanatsal aksiyonların tepki verdikleri kürumsal çerçeve tarafından ehlileştirilmemesi gerektiğiğini düşünüyorduk. Ancak, halkın teşvikleri varsa, belirli bir çerçeveyi içine sokmadan onlarla işaret etmenin mümkün olduğu kanısındayım. Buradan hareketle, kentsel kamusal mekânlardan çekikle eylemiyle, yanı varlığının yokluğunu imleyerek, Gezi direnişinde birlikte açılan Özgürlük Alanı için ortaya çıkan yaratıcı eylemlerin ve kamusal forumların adını çizerek destekleyemeyi amaçladık.

We had proposed to treat the concept of public sphere—proposed by Jürgen Habermas and revised, critiqued and reformulated since the 1990s—as a political forum and to define any medium which would enable this as public domain: from urban public spaces to social media and works of art. The Gezi experience was appropriately prolific in this context. In addition to the forums that are continuing in neighbourhood parks, the nebulous culture of Gezi is being discussed in theoretical and intellectual fields as well. The visual manifestations of this culture are also included in the exhibition.

As the praxis site of the theoretical axis, we focused on the spatial components of the democratic apparatus: by investigating urban public spaces in Istanbul, and especially the ongoing, unbridled assault of urban transformation, we considered the spatial manifestations of the concept of freedom together with the concept of agoraphobia. For the 13th İstanbul Biennial, we had chosen the most contested urban transformation sites in Istanbul such as Gezi Park, Taksim Square, Tarlabası Boulevard, Karaköy and Sulukule neighbourhood. The concept of agoraphobia which we had explored in the conceptual framework unfortunately became much more visible when even the most peaceful actions, performances and protests, such as ‘Standing Man’, or ‘Tables of Earth’ were suppressed by the police, and mainstream media in Turkey was silenced during and after the Gezi protests. Before the Gezi resistance, we had planned to realize a number of projects that would intervene in urban public spaces. However, when we questioned what it meant to realize art projects with the permissions of the same authorities that do not allow the free expression of its citizens, we understood that the context was going through a radical shift that would sideline the raison d’être of realising these projects. Accomplishing these projects that articulate the question of public domain in urban public spaces under these circumstances might have contradicted their essence and purpose; we were thus convinced that ‘not realizing’ them is a more powerful political statement than having them materialize under such conditions. Therefore, we decided to withdraw from the urban public spaces and to continue our debate on publicness in the exhibition venues.

When I was structuring the exhibition before Gezi resistance, I never intended to commission or include the spontaneous, protest interventions and performances that happen on the streets, as I believe that they should not be domesticated or tamed in the institutional frames to which they are reacting. However, I was thinking that it was possible to highlight them if they were there already. So, I believe that by withdrawing from urban public spaces, thus marking the presence through the absence, we can contribute to the space of freedom, to the creative and participatory demonstrations and forums instigated by the Gezi resistance.

Our moving away from urban public spaces led to a serious challenge regarding venues, but we were able to overcome this in a short time through establishing collaborations with art institutions such as ARTER and SALT Beyoğlu, and an independent artist initiative, 5533. Furthermore, from the outset, our aspiration was
Teori ve pratiğin arasındaki sanatsal alanın açılımı Lale Müldür'den alıntıladığım “barbar” kavramını içeren başlığı alırken, Eski Yunan’da barbar, hem kentli-va
tandaş kavramıyla, hem de doğrudan dille ilişkilidir. Barbar, Eski Yunanca’da şehir
devleti anlamındaki “polis” kelimesinden türeyn “politis”, yani “kentli-va-tandaş”
kelimesinin zıtlandır ve böylelikle kent ve vatandaşlık haklarına tabi değildir.

Bugün, İstanbul’da örneğin, bir kent vatandaş olmak ne demektir, sürekli kentsel
dönüşümlemerin, bu “savaş meydanı”nın ortasında, vatandaş olmak statüko
uyum vardır, yoksa sivil itatsizlik eylemlerine katılmak midir sorusu kavramsal
çerçevenin merkezini oluşturmuşturdu. Vatandaşların birbirlerine karşı, özellikle de en
zayıf ve en dışlanmışlar dahi olmak üzere, sorumluluk hissettileri ve bu sorum-
luluğu üstlendiği ve yani bir toplumsal çözüleme hayal etmemizin mümkün olup
olmadığını soruyorduk. Bugün, İstanbul ve Türkiye’nin diğer kentlerinde devam
eden protestolar ve dayanışma hareketleri yeni bir toplumsal çözülemenin yalnızca
gerekli değil ama aynı zamanda mümkün olduğunun da işaretlerini vermektedir.

Dil açısından bakıldığımızda, “barbar” Eski Yunan’da Yunancayı konuşamayan-
ları, dolayısıyla vatandaş olmayanları imleyen bir tanımlıdır. Aslında fonetik olarak,
anlamadıkları bir dilin sesinden türemiş bir sözcük “barbar”. Yani anlaşılmayan
bir dil, “öteki”nin, yabancının, en dışlanmış ve bastırılmışın dilidir. Başka bir
açıdan da barbar, toplum-duşu, kanun-duşu, sistemi kıran veya değiştirmeyi
hedefleyenlerin dili: münzevi, sereri, haydut, anarşist, devrimci ya da sanatçı
ibi. Bu anlamda sergide, var olan sistem ve söylemleri sürekli olarak yeniden
üremen ikilem ve karşıtlıklar üzerine kurulu pozisyonlar yerine, yeni özellikleri
inşası üzerine düşünülen yapıtlara yer verdik.

Çoğumuz, bugün var olan sistem ve yönetim biçimlerine karşı tepki duyuyor,
buna karşı farklı yöntemlerle ve kendi ölçülerimizde direniyoruz. Başka bir
dünya taraflı, bunun mümkün olup olmadığını sorguluyor, elimizdeki mevcut
teorik yapılamalar ve formüller, yeni yönetim biçimleri ve birlikte yaşam
pratiklerini yeniden düşünüm ve ortaya koymaktaki yetersizliğini hissediyoruz.
Ötekin anlayabilme için bilmedilmişim dilleri öğrenmeye, daha da ötesi,
gelmekte olan dünyayı anlamamak için henüz keşfedmediğimiz yepyeni
dillere ihtiyaçım var. İşte bu bağlamda, 13. İstanbul Bienali, sanatın rolünün
yeni diller yaratmakla ilgili olduğunu ve sanatın geleceğin tezahürlerini açma
kapasitelerine sahip olduğunu ileri sürüyor: Sanat, kolektif hayal gücü için böyle
bir ihtimal yaratabilir mi?

Yel degermenleri ve Haydutlar
Kamusal alanda sanat dendiğinde ilk akla gelen Avrupa ve Anglosakson
kökenli sanatçılardan oluşan, dolayısıyla, bu alandaki çeşitliliği yansıtan
cinsin yapılı bir kribablunik için sanatçı seçimlerinde Latin Amerika, Kuzey
Afrika, Orta Doğu ve Türkiye gibi daha az ayrıcalıklı coğrafyalara ağırlıkın yer
verdik. Yerleşik, konusunda öncü sanatçılarla, henüz ortaya çıkmakta olan genç
sanatçıları bir araya getirerek yeni bir denge yaratmaya çalıştık.
to open this edition of the biennial to everyone. With the decision to withdraw from urban public spaces following Gezi events, we have managed to make this edition of the biennial free of charge with the hope of creating a publicness, which is in line with the conceptual framework of the biennial.

Bar Bar Bar Bar...

The opening of artistic space between theory and practice was rendered possible by the title, which I borrow from Lale Müldür, that emphasizes the concept of the ‘barbarian’. In ancient Greece, the barbarian is related both to the concept of the citizen, and also, directly to language. ‘Barbarian’ is the antonym of ‘politis’ (citizen), derived from the word ‘polis’, meaning city-state; thus it relates inversely to the city and the rights of those in it. The questions, ‘What does it mean to be a good citizen today, in Istanbul for instance? In the midst of the ongoing urban transformations, the “battleground”, does it imply conforming to the status quo or partaking in acts of civil disobedience?’ formed the core of the conceptual framework. We were asking whether it was possible to imagine a new social contract in which citizens assume responsibility of each other, even for the weakest, most excluded ones. Today, the ongoing protests and acts of solidarity in Istanbul and other cities of Turkey hint that a new social contract is not only necessary but also possible.

From a linguistic perspective, ‘barbarian’ is a definition that marks those who cannot speak Greek, and therefore, those who are not citizens. In fact, phonetically, the word barbarian was an onomatopoeia for a language that people in ancient Greece did not understand. In other words, a language they did not comprehend, the language of the ‘other’, the alien, the most excluded and suppressed. From another angle, the language of barbarians, of those who are marginalized, illegal, and aspire to debunk or change the system: the recluse, outcast, bandit, anarchist, revolutionary, or artist. In this sense, in the exhibition, we included works that contemplate the construction of new subjectivities, as opposed to positions grounded upon binary oppositions that constantly reproduce the existing system and discourses.

Many of us react to current systems and forms of governance, and resist—in varying scales and degrees—using a diverse range of methods. With the demand of a new world and questioning whether it is possible, we conceive the shortcomings of the existing theoretical structures and formulae for rethinking and establishing new forms of governance and practices of coexistence. In order to understand the other, we need to learn languages we do not speak, and we need to invent novel languages to conceive the world to come. It is in this context that the 13th Istanbul Biennial claims the role of art is related to creating novel languages, and that art has the capacity to divulge manifestations of the future: can art create such a possibility for the collective imagination?

Sergi, edebiyat (özellikle şiir) ve sanatın ilişkisi üzerinden yeni, bilinmeyen, keşfetmemiz gereken dillere odaklanıyor. Form ve anlam olarak dilin en uç noktalarını imleyen şiir, içinde bulunduğumuz sistemlerin kalıplarını kıracak bize başka bir dünyanın olasılığını gösterir. Tarihsel olarak birçok toplumsal hareketin şairlerinden beslendiğini biliyoruz. Sergi bu doğrultuda, şiir kamusal ve politik olanın, kişisel olanla kesiştiği bir arayüz olarak sunmayı amaçlıyor (benzer biçimde sergi, şiirle aynı ara alanı paylaşan müzikle de vurguluyor). Verili sistem içindeki muktedirleri ezilmişlerin konumundan okuyarak, sistem denk yerlerini aralayan, böylelikle sistem dışı mümkün kılan münzevi, serseri, haydut, anarşist, devrimci, şair ya da sanatçı figürünü bugünün bağlamında yeniden düşünüyor. Bunu yaparken barbarlıkla uygarlık, doğayla kültür, tekel evrensel, özneyle toplumsal olan ve rastlantısallıkla düzene arasındaki ilişkiyi sorunsallatır sanat pratiklerine, ve bu ilişkileri görsel olarak katmanlandırarak, dilsel ve düşünsel süreçleri duygusal deneyimle birlikte açan işlere öncelik verildi.

Kavramsal çerçevede ağırlıklı olarak işlenen kamusal alan ve sanat ilişkisi, ve bunun yanı sıra, mimari, şehircilik ve toplumsal yapıya iliskin güncel ve tarihsel pratikler ana sergi mekânlarından Antrepo’da üç “meydan” etrafında görselleşti. İlk iki meydan kentsel dönüşüm ve kolektif yaşam pratikleri üzerine yoğunlaştırırken, üçüncü meydan kentsel kamusal alanlardan en yaygın biçimde deneyimlenen ve ideolojik yapıyla kentsel dokuyu bir araya getiren anit formuyla, toplumsal asimetriye odaklanmış, ifade özgürlüğü, medya, sansür (oto-sansür) ve vatan daşlık gibi kamusal alan sorunsalların performatif, ilişkisel ve geçici pratiklerle imleyen projelere ayrıldı.

Galata Rum İlköğretim Okulu giriş katında bulunan toplantı salonu ve tavan arasında ise aşağıdan yukarıya öz-örgütlenme ve kolektif hareketin deneyimle-nebileceği çalışmalar yer alıyor. Giriş katında, izleyici için panoptik bir deneyim
Windmills and Bandits

In order to challenge the dominant structure in the field of art in public domain, which mainly consists of artists of European and Anglo-Saxon origin—and thus, does not reflect the diversity of the field—we prioritized less-privileged geographies like Latin America, North Africa, the Middle East and Turkey in the selection of artists. We sought to disrupt the existing balances and besides, to create a different type of equilibrium by bringing together pioneering established artists with emerging, artists.

Alongside a hybridity, which takes geopolitical diversity into account, the exhibition also aimed for a historical aperture between the present day and the 60s and 70s. The most significant common denominator between these two periods is the quest for ‘another world’. The experience of the 60s and 70s has not made the present more realistic, but it has rendered it worldlier: utopia, as we know it, has been replaced by a demand for the best possible systems, and negotiation. These decades also witnessed artists developing new artistic practices challenging urban transformation and gentrification processes in cities such as Paris, New York and Amsterdam. As an outcome of the institutional critique developed in the 50s, artists left the museums and galleries to go out onto the streets, producing performative practices that aimed to bring art and life together. This period also witnessed the process of cultivating the most alternative and conceptual forms of art in public domain. In consideration of this fact, we wanted to include works of artists that pioneered such artistic practices and thus to offer a historical perspective for the current social movements, urban transformations and contemporary art practices.

Through exploring the relationship between literature (particularly poetry) and art, the exhibition focuses on new, yet to be invented languages. Poetry, which marks the outermost limits of language in terms of form and meaning, allows us a glimpse at the possibility of another world. It breaches the intricate schemes of the system we are confined to. The exhibition aims to present poetry (and along the same line, music) as an interface between the personal, and the public and political. It reads the victors of the given system from the perspective of the oppressed, thus rethinking the figure of the recluse, outcast, bandit, anarchist, revolutionary, poet or artist as one who parts the seams of the system, rendering what lies outside it possible in the present day context. In doing so, it prioritizes the artistic practices that problematize the dichotomies between barbarity and civilisation, nature and culture, the singular and the universal, the subject and the social, and randomness and order. By layering these relations visually, such artistic practices unravel linguistic and intellectual processes together with emotional experiences.

The relationship between art and public domain that was emphasized in the conceptual framework, as well as contemporary and historical practices related to architecture, urban planning and social structure were rendered visual around three ‘squares’ in Antrepo, one of the main exhibition venues. The first two squares focus on urban transformation and collective living practices, while the third is reserved for works that challenge the concept of monument -the most predominant art form
sunan toplantı salonu işleyişini katılımcıların belirlediği bir öğrenme makinesine dönüşürken, çatı katı İstanbul’da kentsel dönüşüme odaklanan projelerin yanı sıra sohbet, tartışma ve atölye çalışmalarının yapılacağı bir forum alanı olarak düşünüldü.

Benzer bir biçimde serginin otoban ve bulvarlarını, sanat dünyasının kendisini, içinde bulunduğu yapıları sorgulayarak, sanat ve sermaye ilişkisini, prekarite kavramı ve küresel kapitalizm eleştirisiyle birlikte okuyan, alternatif ekonomiler, ve ortak üretim ve paylaşım üzerine düşünen çalışmalar oluşturdu. Geleceğe ilişkin ortak imgelemimizi belirleyen utopya ve distopya ise ara sokakları işgal etti.

Bu sergi, hemen gerçekleşecək bir değişimini aygıtı değil, düşünceyi açan bir süreç ve her şeyin ötesinde, “barbar” tarafından imlenen yeni özelliklerini deneyimlememenin bir yolu olarak anlaşılabilir.

Fulya Erdemci
in urban public spaces that impose the ruling ideology into urban texture-and for the temporary, performative and relational projects focusing on social asymmetry which allude to questions of public domain such as freedom of expression, media autonomy, censorship (self-censorship) and citizenship.

The meeting hall on the entry level of the Galata Greek Primary School, and its attic host works which present an experience of ground-up self-organisation and collective action. The meeting hall on the first floor, which offers a panoptical experience for the viewer, has been transformed into a learning machine, the functioning of which is determined by the participants. As for the attic, in addition to hosting projects that focus on urban transformation in Istanbul, it has been imagined as a forum for conversations, discussions and workshops.

Likewise, the highways and boulevards of the exhibition were built by the works which interrogate the art world and the structures they are embedded in. These read the relationship between art and capital via the concept of precarity and a critique of global capitalism, and ponder alternative economies, co-production and co-distribution. Determining our collective imagination of the future, utopia and dystopia occupy the side streets.

This exhibition is not an apparatus for immediate change, but rather a process that will foster thought; and above all else, a way to experience new subjectivities implied by the ‘barbarian’

— Fulya Erdemci
1
Antrepo no.3
Meclis-i Mebusan Caddesi
Liman İşletmeleri Sahası
34433 Tophane

2
Galata Özel Rum İlköğretim Okulu
Galata Greek Primary School
Kemeraltı Cad. No: 49
34425 Karaköy Beyoğlu

3
ARTER
Asmalı Mescit Mah.
İstiklal Caddesi No: 211
34433 Beyoğlu

4
SALT Beyoğlu
Asmalı Mescit Mah.
İstiklal Cad. No:136
34430 Beyoğlu

5
5533
İMÇ 5.Blok
Unkapanı 5533
ANTREPO
NO.3
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.başka bir dünyanın mümkünüğe ilham verecek .başka bir internet mümkün!_. özgür, anonim, dağıtık, p2p bir internet_

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..-.
another internet is possible!
başka bir internet mümkün!, 2010

2010

Antrepo no.3
ÁDÁM KOKESCH
Ádám Kokesch’s world is one that is full of illusions meticulously constructed from his observations. The language he creates from signs, objects, codes, models, and environments cuts across many disciplines, including linguistics, architecture, industrial design, information technologies, and cinema. Though inspired by the sublime, Kokesch pursues a type of abstraction that is more down to earth; and, in a post-industrial setting, he interchanges the signs and their meanings with an intriguing humour. His installations, which often refer to laboratories and experimentation, frequently suspend the typical mechanisms and functions of objects and systems to propose new definitions for them.

The glossy and smooth surfaces he produces are unexpected, timeless melanges: he renders Bauhaus aesthetics, Malevich’s Suprematist black squares, Tatlinesk Constructivism, and Futurism with a Pop touch. They almost reflect the viewers’ gazes, challenge their positions as viewers, and attempt to condition them to a different perception that transgresses the binary codes and formulations. The installations are smooth and precise, simultaneously concrete and uncertain. Their open, poetic confidence is unsettling, enticing another dimension of aesthetic and intellectual experience. His sculptural works have an eerie, performative potential, like props from a deserted 1940s television studio or from the film set of 2001: A Space Odyssey.
Solaris (1972) filmlerinin, veya Dr. Who dizisinin setinde yer alabilecek dekorlar gibi ürkütücü, performatif bir potansiyel barındırıyor. İnce işlenmiş, teknik bir hava taşıyan nesne ve kümelenmelerin yanı sıra, Kokesch şiirsel konfigürasyonlar da üretiyor.


Odyssey (1968), Dr. Who, or Solaris (1972). In addition to experiments with precise, seemingly technical objects and constellations, Kokesch also produces poetic configurations.

One of the early works, Research Lab on Mountain (2001), creates a lyrical landscape, with a few simple tools, revealing some of his basic vocabulary and methods: a covered frame-like structure, white plastic foil, and the small mock-up of a building. Viewed from the side, the ‘inner life’ of the mountain is revealed: what we see is a simple, almost crudely improvised plastic frame. What is not visible can never be taken for granted. All the borrowed formulas, patterns, models become poetry when they find themselves in another constellation detached from positivist pragmatism. A contemporary Dadaist gesture is always at work—a sceptical way of thinking that never takes itself too seriously, encouraging the viewer to do so as well. — Övül Durmuşoğlu
"we will lose"

"500-meter-long trichinas"

Akademia Ruchu (‘the academy of motion’) has been working in public spaces through interventions and performances since its inception during the 1970s. Founded by Wojciech Krukowski, the artistic director, Akademia Ruchu is known as a theatre of behaviour and visual narration. The hundreds of performances the group presents all over the world fall into two categories: those enacted on stage, within the realm of alternative theatre, and in public spaces, with anonymous and recalcitrant interventions.

There are differences, naturally, between the theatre and public actions. The theatre’s structure of stage, actors, and audience brings with it certain confining codes, and a theatre audience is prepared for theatrics, even if the performance happens to be non-theatre. Art in public space, however, works differently, and it is in these sites that Akademia Ruchu has explored movement, space, and social messages during the last four decades: in broad strokes, the group’s roots are in the ‘60s; in the ‘70s it was perceived as an anonymous ‘urban guerrilla’ group; during the ‘80s their practice revealed a clear position on the conflict between the regime and its citizens; and since the ‘90s they have employed a new defiant discourse addressing the political, economic, and cultural changes in Poland and Europe after the fall of communism.

The 13th Istanbul Biennial presents three early films by the group: Europe [Europa] (1976), Stumble I [Potknięcie I] (1977)
The first film draws from Polish poet Anatol Stern’s futuristic poem ‘Europa’ (1929). Europe is one of a number of productions by Akademia Ruchu based on the specific poem. Taking place on the streets of Łódź, Poland, it shows actors running toward the camera unfolding banners with words and sentences from the poem. ‘We are not rats. We wish we would be. A literary. Swarm of rats.’ one part reads. Although performed 48 years after the poem was written, it is still pertinent and powerful as a ‘performative political allegory’ in the context of the strikes in Radom and Ursus, Poland.

The latter films, *Stumble I* and *Stumble II*, were performed in several Polish cities, including Ciechanów, Świnoujście, Łódź, and Warsaw, in crowd-gathering places, such as squares, streets, and parks. In these works—unbeknown to bystanders—Akademia Ruchu orchestrated a scene in which a person stumbles at the same spot at regular intervals. Few things disrupt the normalcy of the everyday as seeing someone stumble. And it might very well be that with this action the company proposed a new way to challenge the customary and orderly. No one knows what a simple act of faltering could set in motion. – Theodor Ringborg

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Creischer was born in 1960 in Gerolstein, Germany; Siekmann was born in 1961 in Hamm, Germany. Live and work in Berlin, Germany.

The position of the intellectual has been a topic of interest for many philosophers from Antonio Gramsci to Theodor W. Adorno. What this position means for us today, and how we deal with the circulation of knowledge, its power and even terror, are questions that require courage to answer. In Michel Foucault’s view, the defining concepts for the production, circulation, and control of knowledge are governmentality, the organization of the educational system, and political will. He also positions the intellectual as one who reexamines and questions rules and institutions, as well as power structures.

Why does a work of contemporary art require this theoretical preamble? The artists Alice Creischer and Andreas Siekmann produce alternatives to the power structures which monopolize knowledge and prevent free inquiry and the collaborative production of knowledge. Using the visual strategies of graphic design, film, and installation, they approach the politics of representation through presentations, lectures, or stagings. They address phenomena that are presented in a complex manner (or presented in a manner more complex than they actually are) in various social, economic, and political contexts.

In the Stomach of the Predators (2012/2013), a new video produced for the 13th Istanbul Biennial, follows...
the gestures and expressions of a series of actors who move through various climates and geopolitical realities with Brechtian theatricality; a text intervenes in this flow. The work moves between Spitsbergen, the most densely populated island in Norway and home to the Global Seed Vault, and Benin, where it focuses on the independent aid agency Millennium Challenge Corporation (MCC). The actors walk through a symbolic narrative and poetic text, bound to one another by shackles. Their body language, costumes, and surrounding objects—a hunter’s knife, a leather bag, masks symbolizing wild animals, sheets of notepaper covered in the number zero—gradually gain semantic clarity as the layered performances progress.

This conceptual staging, which stretches from the glaciers of Scandinavia and the landscape of the far north to hot, yellow-tinged Africa, ends in Istanbul. Panning over the city from Sulukule (one of the first Istanbul neighbourhoods to suffer gentrification) to the Hippodrome (the centre of imperial spectacle in ancient Constantinople), the video renders visible an ancient Latin phrase, presenting a theatrical translation of the concept of ‘res nullius’. This Roman legal term literally means ‘nobody’s property’, and refers to something that can be owned or acquired by anyone—just like the ‘abandoned’ but spiritually occupied spaces where the actors in wild animal masks wander. — Adnan Yıldız

— Adnan Yıldız

ALICE CREISCHER & ANDREAS SIEKMANN

Yırtıcı Hayvanların Midesinde, 2012/2013

Yırtıcı Hayvanların Midesinde

In the Stomach of the Predators, 2012/2013


Buzullardan, kuzey doğasından ve İskandinavya peyzajından sıcak Afrika’nın sarı doğasına geçen bu kavramsal sahneleme İstanbul’ da sona eriyor. Sıhhileştirmenin acılarını ilk yaşam İstanbul semtlerinden Sulukule’den, imparatorluk gösterilerinin merkezi—eskı İstanbul’daki—Hipodrom’a kayarak, Latince bir kavramı görünür kılarlar; bir anlama gösterileri üzerinden teatral bir çeviri sunuyorlar. “Hiç kimseye ait olmayan” anlamında kullanılan ve Roma hukukundan gelen “res nullius” aslında kamusal sahipliğe açık olan, herkes ait olabilecek, herhangi biri tarafından edinilebilecek olanları tanımlar. Tıpkı oyunların taktiği maskelerdeki vahşi hayvanlar ya da içinde gezdikleri, ruhu işgal edilmiş ve manen “terk edilmiş” alanlar gibi. — Adnan Yıldız
AMAL KENAWY
Amal Kenawy, whose work is marked by visual poetry and conceptual gravity, creates videos, performances, and public interventions. Hands wearing lace gloves sewing fabric flowers onto a throbbing heart is only one of the many visual metaphors that Kenawy constructs with ease.

*Kesintisiz Sohbet* (2007) is poignantly simple: the artist covered a run-down building with pink quilts. The quilt is a very familiar domestic object, and its placement on the exterior turns the building inside out. Although the residents may not have owned or used pink quilts, the selection of a material associated with the home interior and, more specifically, the intimate space of the bedroom to cloak the building highlights the fragility of the structure and the almost-maternal instinct to protect and preserve it.

*Silence of Sheep* (2009) is footage of a performance Kenawy staged in Cairo, Egypt. She led fifteen people, crawling on their hands and knees, across a street. Twelve day labourers, the artist’s brother, and two children stop traffic—in one scene a bus brakes inches from the performers. The absurdity is palpable. While some people filmed and photographed this event, Kenawy encountered the outrage of other bystanders and passers-by. The artist’s gesture obviously struck a very tender nerve, and the exponential climb of tension is not surprising—it is almost expected. The experiences of the viewers are inevitably shaped by their

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Born in 1974 in Cairo, Egypt. Died in 2012 in Cairo, Egypt.
“Sana insanları hayvan gibi yürürmenin sanat olduğunu mı söyledi!!”
self-awareness of looking at artworks, as opposed to the bystanders who happen to pass through the street at that particular time. Kenawy’s concoction of the lapse of temporality—a strictly urban definition and sensibility of temporality, which includes the intimate co-existence of various modes of time and space—is serious but subdued; the artist has produced a mischievous slice of the everyday—the mimicry of reality. The metaphor almost feels more real than life itself.

Reminiscent of Spanish artist Santiago Sierra’s hired labourers—who have, on different occasions, crouched in cardboard boxes and sat for tattoos as Sierra aimed to expose dynamics of production and power—, Kenawy’s relationship with the day labourers, who were jailed with the artist for one night following the one-time performance (two had been planned), borders on exploitative, but this is precisely what strengthens her statement. Kenawy is not immune to one’s daily wavering between acceptable and unacceptable actions, and the purpose for which these men were employed make the issue of labour and agency and production and capitalism—both politically and socially—all the more pressing. The performance also raises crucial issues beyond the above mentioned in terms of public space related to art, the artist, gender, and social tolerance.

– Merve Ünsal
Anca Benera and Arnold Estefan often showcase the disproportionate confrontation between the individual—as an autonomous subject and a citizen of society—and institutional powers that be the state, multinational corporations, and art institutions. They pit one individual against the depersonalized and abstract mechanisms of persuasion and control with which power operates. Their artistic strategies rely on minute analyses and systematic explorations of the logic of the intimidating, complicated, and often inscrutable structure that is bureaucracy. They endorse the need to find one’s voice and to unearth one’s critical consciousness in the face of what presents itself as an impenetrable fortress of power—no matter in what form the sphere of control appears.

The Equitable Principle (2012–ongoing) explores Romania’s geopolitical position and the historical controversies and territorial disputes around Snake Island, a remote rocky islet located in the north-western part of the Black Sea. In 1991, after the dissolution of the Soviet Union, Snake Island became an object of a long-standing dispute between Romania and the Ukraine, stemming from shared economic interests in large oil and gas reserves. Romania brought the case to the International Court of Justice (ICJ) at The Hague, and the court’s decision was to draw an equidistant line between the Ukrainian and Romanian shorelines.
The ICJ awarded the biggest share to Romania, but the oil concessions in the sea had already been granted to multinational companies before the resolution of the trial.

Benera and Estefan conceptualize this deceptive ‘recovery’ in The Equitable Principle. The artists cut out a 0.509 square-metre surface from a frozen part of the Black Sea—the unit that each Romanian citizen would get, had the maritime area been divided equally. Benera and Estefan applied a similar procedure to the area of Snake Island (which Romania lost). The artists take a trip to the island—navigating the Ukrainian bureaucracy in order to secure the necessary access permit—to smuggle approximately 8 square millimetres of soil out to Bucharest. The two complementary actions are the artists’ ‘political alchemy’: on one hand, what was lost (the island) is symbolically recovered (the 8 square millimetres of land per capita); on the other hand, what was gained (the maritime area) is lost, as the ice removed from the Black Sea evaporates. – Magda Radu
Ayşe Erkmen is concerned with creating unexpected and strange encounters with the stories, structures, or systems that shape one’s experience of a place. She does not pursue a particular sculptural form: she develops each installation from the materials that she encounters at a site. Her interventions, which draw on the particular nuances of a location as the subject matter, have temporarily altered some of the world’s most important contemporary art institutions, public spaces, and historical sites.

Investigations behind Erkmen’s projects include: the infrastructure or particular features of a building’s history (Busy Colours, 2005); migratory paths (Shipped Ships, 2001); rights of airspace to migrate across otherwise closed borders (Let it Flow, 2011); and the conversion of Venice canal water into drinking water (Plan B, Venice Biennale, 2011).

Erkmen’s work is characterised by a visual simplicity and sensitivity to existing conditions, and the artist uses colour, shape, and sound to jocularly explore and amplify the nature of perception and experience. Her installations articulate a social, political, or architectural response to a given context. The artist also foregrounds the inconsistencies and peculiarities of a given context and channels them into her work to reveal hidden (or unnoticed) aspects of daily life. Her work is, at times, intensely visceral and phenomenological. Forms can have a direct, at times overwhelming or
threatening relationship to the body. For example, in Stoned (2003), a large rock rested precariously over a large glass roof, which covers the heads of visitors. In other works, the form responds softly to hard-edge architecture, as in Under the Roof (2005). The artist created colour fields, with silicon cords, at head height in each gallery space, creating false ceilings and gently altering the spatial design of the rooms.

Erkmen’s project for the 13th Istanbul Biennial, bangbangbang (2013), refers to the physical transformation that is scheduled to take place in the area where the work is presented, change that reflects the development of many other parts of the city. In front of the Antrepo no.3 building stands a crane armed with a giant ball that swings into the building every hour like a pendulum. The power of the crane is at once emphasised and dispersed through the ball’s latent potentiality.

Ermen renegotiates the relationship between industrial objects and processes of sculptural production, and reveals the relationship between objects and the viewer as something much more intimate, complex, subjective, and variable. She disestablishes the fixed narratives of sculpture and its legacies rather than drawing on the more abstract relationship between form and experience as subject matter. Often visitors are, quite literally, inside of the work, thinking or feeling their way out.

– Danae Mossman and Sarah Hopkinson
CARLA FILIPE
Carla Filipe’s art reads like a chronicle of modern Portuguese history. Drawing from personal memories and experiences, the artist touches on various social histories. These allegories of (post)industrial life offer melancholic reflections on capitalism today and the way the system renders obsolete practices and knowledge in its quest for efficiency and profit.

The installation If there is no culture there is nothing (2011-2013) is a portrait of Moreira da Costa, Filipe’s favourite bookstore, located at the city centre of Oporto, where she lives. In the film the viewer follows the antiquarian bookseller through his basement, filled with shelves crammed from floor to ceiling with century-old books. The bookstore is the oldest in Oporto but, like so many of its kind, struggles to keep its doors open today. While the Portuguese economy has suffered a recession since 2010, the old harbour city fights bankruptcy by attracting weekend tourism and Erasmus students. But these attempts have done little to restore a diverse and stable economy, let alone the city’s cultural and intellectual life.

Rorschach Installation [Instalação Rorschach] (2011-2013) suggests that if culture is abandoned, it will gradually disintegrate and be overpowered by nature. The work includes open books, which Filipe retrieved from Moreira da Costa, presented on a wall. They reveal elegant lines and curved gouges, traces of bookworms that once inhabited the pages.
The symmetrical compositions evoke the capriciousness of Rorschach tests, a psychological tool used to determine personality disorders. In a powerful metaphor, the work connects the damage perpetrated by cultural patrimony to the delicate mental state of a society.

Empty Hands: The hand is not only an organ for work but it is also a product of it [Mãos vazias: a mão não é só um órgão de trabalho, mas também produto deste] (2011) is an installation consisting of ancient wood-and-iron work tools, which were originally used for archaic professions like carpentry, baking, or farming but now widely forgotten. The installation is an archaeology of manual labour. Alongside Empty Hands is the sound installation Workers’ Songs [Músicas de Trabalho] (2010), which projects a collection of antifascist protest songs that originated in rural areas around the 1960s. The voices remind us of the emancipatory potential of manual labour and skill, a mode of sovereignty from current oppressive economic and political patterns. – Rieke Vos
CARLOS EDUARDO
FELIX DA COSTA
(CADU)
Cadu’s Passage of Winter [Passagem de Inverno] (1998–2004) consists of 24 white sheets of paper with sunlight burn marks, created with the help of a magnifying glass—the charred traces on the sheets of paper carry the imprint of temporality. The changing season and the differences in weather each day are physically recorded—what is normally seen as numbers becomes a simple yet destructive force. More light means more marks; the burns are like scars of a battle with time.

A poetically similar, formally different rendition of an automatic recording of time is Rumos 3 (2001). Cadu attached ball-point pens to miniature battery-powered cars, which he placed on 130 x 130 cm sheets of paper. The movement of the cars created drawings, which were finished when the pen ran out of ink. The automatic process was seemingly finite, definitive, while, upon second thought, the very formulation of the process itself is quite specific and peculiar. Infantile and distant as gestures with the artist’s hand removed from the drawing process, these works question what constitutes the working process of an artist. Process determining the form is both limiting and liberating.

Seasons [Estações] (2012/2013) is an installation in which Cadu explores ideas for the building of green architecture in the mountainous region of Rio de Janeiro. It consists of a video, photos, and architectural models. Previously shown at the São Paulo Biennial in 2012, the work

Seasons (2012/2013) has evolved for the 13th Istanbul Biennial, with the artist’s reflections on the project after the fact. There are marked differences between the two pieces, as during the Sâo Paulo Biennial, Seasons was a project underway, built organically during the biennial. The new installation is Seasons II, which is smaller and is now about something incorporeal. The ‘cleaner’ assembly will show the writing in spotlights. Seasons exemplifies Cadu’s work in that it is neither medium nor space-specific and lands somewhere between personal history and an urban expansion proposal. In the framework of Istanbul, a city constantly under construction, Cadu’s models of sustainable architecture become urgent reminders of the irreversibility of the destruction of nature. – Merve Ünsal

A conceptual artist, draughtsman, sparkling speaker and uninvited city planner, Christoph Schäfer works from within urban social movements. His drawings, woven together from perceptions, thoughts, and imaginations, are activated through lectures, publications, and exhibitions. Schäfer combines theory, activism, and artistic production in his practice as he explores collective desires for reshaping urban life. For the 13th Istanbul Biennial, Schäfer piles up layers of historical and current urban situations in a new series of drawings speculating about real and possible urban transformations in Istanbul.

A starting point for this series is a moment photographed by filmmaker Margit Czenki in Hamburg in June 2013, showing an island of people who celebrate the renaming of a local public park as ‘Gezi Park Fiction St. Pauli’. Park Fiction, an independently organized initiative that began in 1994, is a prominent example of Schäfer’s long-term engagement with urban issues. It emerged as a planning project for a public park in response to the redevelopment of the harbour area in St. Pauli, Hamburg. As a member of Park Fiction, Schäfer developed playful tools to create platforms of exchange and coproduction in the community—such as an archive of desires, a transportable planning studio for house visits, lectures, games, film screenings, or a garden library. These tools helped residents imagine a park as if it existed, until the city recognized the space as a park and it was opened in 2005. For Schäfer, the renaming of the park as ‘Gezi Park Fiction St. Pauli’
in support of the Gezi uprisings highlights the urgency to connect different urban struggles to continue building a vocabulary that actively helps foster emancipation at the local level. Desire production plays a central role in Schäfer’s drawings. In his works on display, Schäfer ‘draws’ theory, based on interviews, encounters, and readings about Istanbul’s urban transformation, and translates his investigation into a highly intimate, individual language. The labour-intensive quality of the drawings opposes the rapid circulation of information and sets the processes of imagination and desire-making as essential tools to produce and engage in civic spaces in cities. Using drawing as a means of urban transformation, Schäfer empowers subjective positions, and eventually questions the ways in which artists as citizens can use space to contribute to redefining cities.

– Özge Ersoy
Brazilian artist Cinthia Marcelle’s work—in the form of performances, videos, and installations—captures the seemingly absurd theatrics of the everyday. Set in various deserted urban landscapes, Marcelle’s idiosyncratic pieces merge the political and poetic in unexpected ways. In her performance series *Unus Mundus* (2004–2005), she orchestrated collective coincidences characterized by singular behaviour patterns occurring simultaneously: seven similarly dressed couples kissing or eight identical white vans driving around a square, for example. In *Confront* [Confronto] (2005), from the same series, eight fire jugglers form a line of flames at a crossing of a busy intersection—this choreography playfully visualizes the power plays that unfold in urban situations where the political dimension of daily life finds its vocabulary through poetic gestures. Marcelle’s practice focuses on bringing the marginalized to the centre and generating insight about what it means to be living in the world. She shows improbable scenarios on a micro level that allude to the larger scheme of things which impact our lives on different scales.

Outside of her solo practice, Marcelle frequently collaborates with filmmaker Tiago Mata Machado to produce work that is inspired by the chaos and polarity at the intersection of politics and society. Employing a lyrical and formalistic language,
as demonstrated in *Black Hole* (2011), they tackle the difficulties in portraying the abstract friction rife in human behaviour by translating it into a sensual interplay of breathing and shape shifting, sound and image.

Presented at the 13th Istanbul Biennial is their latest collaboration, *The Century* (2011), which offers a poignant interpretation of history. The film begins with a black screen, with foreboding sounds of running footsteps, and after a thud, the visual plane opens to a sequence of objects, including helmets, oil barrels, sticks, metal rods, and wooden crates, catapulted from the right side of the frame and accompanied by a cacophony of crashes in an abandoned neighbourhood. The previously desolate and nondescript street becomes a tableau of accumulated objects, dust, and smoke. Like an imperfect mirror image, the same items are launched from the opposite side of the frame and accompanied by a cacophony of crashes in an abandoned neighbourhood. The unknown conflict—erased of any human presence and radically downsized—is evidenced by the leftovers of the clash. The work offers no solution to what appears to be an eternal loop of struggle, suggesting the need to imagine new political strategies to break the impasse of democracy.

—Christina Li


Yüzyıl [O Século], 2011

The Century [O Século], 2011
Claire Pentecost pursues a research practice that she describes by employing the term ‘public amateur’, in reference to nonexpert individuals who intervene in specialized fields. The artist as a public amateur works across disciplines, collecting, interpreting, and disseminating knowledge to reveal how scientific discourses—mostly obscured by experts and private enterprises—affect daily life. Pentecost uses various media, such as articles, lectures, drawings, and photography, to challenge the types of knowledge that are privatized and manipulated by the market.

soil-erg (2012) stems from Pentecost’s long-term research into food politics, including the production and distribution of food and ecology’s relation to geopolitics. At the centre of the installation, which consists of sculptural objects, drawings, and two cabinets, is a stack of ingots made of soil and compost. With soil-erg the artist proposes a new value system—handmade soil as currency—thereby contesting the normative, abstract value systems. Pentecost poses a daring question: could one physically produce and maintain a value system?

Forty-three drawings, which take the form of large banknotes, surround the soil-ingots. The drawings—the instruments of exchange—feature historical and contemporary philosophers, writers, and artists who have contributed to the understanding of the fundamental connection of humans to larger ecological
systems. These figures highlight the continuity of the ecology movement, as well as the history and legacy that form the foundation of Pentecost’s research. Furthermore, the paper bills subvert the idea of standardized currency, since they are each unique. Each ingot is, likewise, singular—they are not easy to replicate identically because of their loose structure.

While exhibiting soil-erg in dOCUMENTA (13), Pentecost used two cabinets that accompanied the installation. She presented the first cabinet—which shows the vertical section of the layers of the Reichelsdorfer mountain chain—together with a replica of it created by the artist, juxtaposing the reference to extraction with an allusion to production and renewal.

Pentecost, toprak-erg ile izleyiciyi canlı organizma ve doğal kaynakların ticari şirketler tarafından metalaştırılacak hale gelme ve gündelik hayatımızdan nasıl sökülmüş olduğunu sorgulamak üzere harekete geçirecek estetik bir buluşmaya olanak sağlıyor. – Özge Ersoy
David Moreno’s work explores the primal connection and material relation of sound and image. His drawings and installations present a performative language pertaining to the way repetition and interruption reveal the similarity and the difference.

David Moreno produces Silence (1995-2012) in mid-90’s while working on the movement and transformation of sound, body and history. The work is composed of cornets (horns) that resemble paper megaphones placed by the artist on the pages of a compilation of death masks named The Eternal Countenance published by Ernst Benkard in Berlin in 1927. The cornets are attached to the lips of the images on the masks, virtually raising the voices of the masks, intensifying their silence.

The fundamental reference of the work is John Cage’s music of silence and writings. Cage says that silence presents the opportunity to experience the place and time we are in apart from the expressions filled with personal stories, emotions, ideas and relations. Cage’s best known and most contentious composition 4’33” (Four minutes and thirty three seconds) is performed by the instrument keeping silent for four minutes and thirty three seconds. It proposes the musician and the audience to hear and listen to the environment they are in; to draw back and open one’s self to that which is presently there and simultaneously make room for that which...
is there. In this respect, one can say that he proposes the modern subject that analyzes and builds with thought, aims to break free from the specifications of time and space and turns towards that which is transcendent and absolute, to hear and keep in mind the conditions of meaning and thought.

Silence looks at the impossibility of silence, and at the way history, the escapees of today’s historic and daily construct, and death resonate each time in silence. While death masks bear the trace of a lost physical presence, inevitably it is more than an image. The visible as much as the invisible spatial and physical presence that creates form summons sense, emotion and thought. Death masks as a historic form of image production also summons an inquiry into the artistic image production: what does it mean for an image to speak, to say its own word, and this voice to be raised? The reading of what does an image, which has lost its material reason and source, call for? How does a mask marked by death summon the inexhaustible existence of bodily presence, the form and conditions of its existence? Just like in Cage’s 4’33”, with Silence Moreno sets forth an artistic expression that questions the introversion of the image, each time calling for the erasure of one’s own trace to make room for presence, an expression oriented towards the outside and that which is outside, one that finds the primal outside and keeps it there. — Kevser Güler
Edi Hirose’s hometown Lima, Peru, is also the site and subject of much of his work. Hirose studied photography at the Antonio Gaudi Institute, Lima, and has adopted the language of documentary photography, rooting his artistic approach in his immediate social experience. Exploiting the medium’s historical claim of veracity and objectivity, Hirose portrays what lies in front of the lens in a way that both exposes realities but disallows any easy interpretation of them. The artist’s compositions and titles endow his depictions with an almost sculptural element, blurring the line between where his artistic interventions begin and end.


Considered by some to be the second largest graveyard in the world, the Lady of Lourdes Cemetery (known to locals as New Hope) in Lima spans 60 hectares and contains 120,000 plots. Of this extensive site of ‘collective contemplation’, Hirose offers a refracted view, showing also the rapidly changing demographics of the city around it. Remnants, reliquaries, and rituals are brought together at the edges of Peru’s capital, where migrants and locals seek solace—and perhaps also solidarity.
In his seminal writing on urban development and critical regionalism, architectural critic Kenneth Frampton spoke about the tension between universal and particular architectural practices. The drive to expand and modernise living spaces is recorded by Hirose in a number of contexts within Peru. And, like Frampton’s discourse, Hirose’s Construction II questions the sustainability of such development within immediate economic and spatial limitations. The static facade views of his photographs reveal a social architecture of both micro and macro proportions. – Clare Butcher

Fernanda Gomes “şeyler” diye nitelendirdiği malzemeyi kullanarak saf “zaman-mekân” anları yaratıyor. Sanaçtı, mimarlık ile mekân arasında zihinsel ve duygusal bağlar kuruyor ve bunun sonucu olarak mimariyle doğal mekân arasındaki ilişkiyi keşfediyor. Sanaçtı’nın yaptığı üretirken mekânndaki mevcudiyeti de bu anın bir parçası. Gomes, zaman içinde bir andan, tekil bir noktası için başlayarak mekân içerisinde alternatif mekânlar yaratıyor, basit ama güçlü süreçler aracılığıyla yeni durumların oluşmasına araci oluşturuyor.


Sanatçı, enstalasyon teriminin 13. İstanbul Bienali için üretiliği projeye uygun düşmeyebileceğini belirtiyor. Gomes, 2013 yılının Ağustos ayında, herhangi bir planı, yani tanımlanmış bir proje veya önceden belirlenmiş malzemesi olmadan Istanbul’u 20 günliğine ziyaret ederek Fernanda Gomes creates moments of pure ‘space-time’ out of what she calls ‘things’. She links architecture and space with the mental and emotional, thus exploring the relationship between architectural and natural space. Her presence when constructing the work is part of this moment. Starting from a moment in time, a particular instance, Gomes creates alternate spaces within a space, making new situations emerge through simple but powerful processes. There is no difference between real and artistic space for her: it is all real space and it is all artistic space, although ultimately, both are inherently mental spaces. The process with which her work is created is a delicate one. It takes time to look around, consider, reconsider, move things, and make decisions, all while faced with the endless possible permutations. Gomes sees the process as a series of sensations and superimposed images directed at the observer that are born and follow one another like frames of a film. It is a transformation of the senses.

Installation, according to the artist, is perhaps not the most appropriate term for her project in the 13th Istanbul Biennial. Without a particular plan—no defined project or predetermined materials—Gomes visited Istanbul for 20 days during August 2013 and made her piece from the influences, materials, and conditions the city offered. Gomes considered place and space, time and moment, inside and outside, mental and public.
spaces, and open and unpredictable situations within the context of Istanbul, and created a time-specific piece of art. Gomes influenced the city as much as it influenced her.

The works Gomes makes from such conditions become autonomous assemblages of specific situations. Essential to the artist is physical presence, playful movement, and the activation of perception in every possible way to set in motion the use of all senses. The work is a means of creating complete awareness and maximizing the possibilities for freedom, emotional experience, and perception. – Theodor Ringborg

Fernanda Gomes, 2013

 şehrin kendisine sunduğu izlenimler, malzemeler ve koşullar çerçevesinde yapıtını üretti. Gomes, yer ve mekânı, zaman ve anı, içeriyi ve dışarıyı, zihinsel ve kamusal alanları ve de açık ve önceden öngörülemeyen durumları İstanbul bağlamında değerlendirerek zamana özgü bir sanat eseri yarattı. Şehir Gomes’i ne kadar etkilediysen Gomes de şehri o kadar etkiledi.

Gomes’in bu koşullardan harekete ortaya çıkardığı yapıtlar, belirli durumlara ait özerv montajlara dönüşüyor. Sanaç’ta açısdan hayati önem taşıyan bileşenler arasında fiziksel mevcudiyet, oyuncu hareketler ve tüm duyuları uyandıracak şekilde algının mümkün olan her yoluna harekete geçirilmesi sayılabilir. Sanatçının yapıtları, mutlak farklılık yaratmak ve özgürlük, duygusal deneyim ve algı olanaklarını azami düzeyeye çıkarmak amacını taşıyor. – Theodor Ringborg

Born in 1971 in Mexico City, Mexico. Lives and works in Mexico City, Mexico.

An initial Google search for 'Fernando Ortega' will bring up information pertaining to a gospel singer who grew up in Albuquerque, New Mexico, USA. Fernando Ortega, the artist, would find this coincidence amusing and, perhaps, even appropriate. Ortega is someone who, using seemingly ordinary materials, harnesses the unpredictable, elements of chance, and the strangeness of everyday occurrences to shift perceptions of what we see and hear around us.

Whether it be the Sin título/Untitled electric fly 'zapper' the artist presented at the 50th Venice Biennale in 2003, disrupting the entire gallery's power flow whenever an insect buzzed through the space, or a bird feeder suspended by a towering crane, as in Assisted Levitation (2008), the artist heightens the viewer’s awareness about the apparatus of the ordinary and the powerful subversiveness of recontextualisation.

Short Cut I (2010) is an example of Ortega’s subtle and often humorous intervention to existing ‘natural’ logic. The simple C-print, for its modest dimensions, reflects a world of possibilities through the artist’s introduction of an overtly artificial device to rectify what could be viewed as an insurmountable problem of estrangement or separation. The tenderness of the gesture is, however, superseded by its small brutality, showing that a certain degree of violence is often the bedfellow of codedependency.
In the work *Music for a Small Boat Crossing a Medium Size River* (2012), Ortega presents a collection of eight photographs, two printed letters, and an image of a compact disc. The 'real' artwork it could be said, however, is the music contained on the compact disc, the boatman who controls it, and a group of listeners going about their daily life along the Rio Bobos (the Bobos River), in Mexico. For the project Ortega played the role of commissioner. He invited the musician Brian Eno to compose a piece of music to add to the collection of songs from which the boatman, while ferrying passengers across the river, plays each day. Ortega's exotic photographs of one of the boat rides are offset by the mundane nature of the boatman's daily duties and the fact that the viewer cannot hear the soundtrack accompanying the ferry ride—the music that escorts the passengers during this stretch of the 'medium size' river. Employing this documentary style registration of the encounter, rather than distancing the viewer, the artist aligns his and Eno's roles with that of the boatman, who in classical mythology was a symbolic figure responsible for some of life's most important journeys—from the familiar to the foreign, from life to death, and sometimes back again. – Clare Butcher
Fernando Piola is interested in the contradictions and sociopolitical tensions that materialize in urban public spaces. He lives and works in São Paulo, Brazil, and his projects often address episodes in recent Brazilian history that have been neglected within official discourses and narratives.

The 13th Istanbul Biennial presents two closely related projects, *Red Square Project* (2005/2013) and *Tutoia Operation* (2007/2012): Piola turns a public square within the city red by adjusting its urban vegetation. The artist initiated the *Red Square Project* in a recently gentrified neighbourhood in São Paolo, overhauled by the local government in order to reduce crime, drug trafficking, and prostitution. The goal behind Piola’s projects was, on the one hand, to remember the now-whitewashed former scene of drugs and violence and, on the other hand, to look back at a more contested part of Brazilian history: the repression that existed under the Brazilian military dictatorship (1964–1985).

The site that Piola chose for his red square was in front of a building that once housed the Department of Social and Political Order, the government institution responsible for the persecution of ‘enemies of the state’. When Piola requested permission for his project, the authorities denied it.


Fernando Piola kentin kamusal mekânlarında ortaya çıkan çelişkiler ve sosyo-politik gerilimlerle ilgileniyor. Brezilya’nın São Paulo şehrinde yaşayan ve çalışmalarını bu şehirde sürdüren sanatçının projeleri, genellikle yakın dönem Brezilya tarihinde resmi söylem ve anlatıların sırt çevirdiği olaylar hakkında.


Piola’nın kızıl meydanı için seçtiği mekan, bir zamanlar Toplumsal ve Siyasal Düzen Büroso’na, yani “devlet düşmanları”na işkence yapmakla yükümlü devlet kurumuna evsahipliği yapan binanın önyüldü. Piola’nın projesini gerçekleştirmek için resmi makamlara iletişim izin talebi reddedildi.
Red Square Project, 2005/2013

Kızıl Meydan Projesi, 2005/2013
The artist’s response was to initiate another public art project, *Tutoia Operation*, to revive a concealed memory of dictatorial state oppression, this time adopting a slightly different strategy. Instead of introducing it as art, Piola presented himself as a gardener with a plan to upgrade the neighbourhood. Plant by plant he exchanged the green vegetation with red foliage. Through this slow and disguised gesture the artist subtly attributed the location with a new and disquieting semantic meaning.

— Rieke Vos
FREEE
(DAVE BEECH, ANDY HEWITT, MEL JORDAN)

Freee’nin görsel ve dil-temelli müdahaleleri kentsel çevrenin ticareti ve bürokratik kullanımını eleştirir. Bu kolektif ilan panolarından, galerilerden ve kamusal mekânlardan yararlanıyor. Grup diyalektik bir sanatsal strateji izliyor: Bir yandan siyasi muhalefetin görsel dilini ödüllendir (örneğin el yazısıyla hazırlanmış, elde taşınan pankartlar) avangart gelenekten besleniyor; diğer yandan dev ekranların kullanımı gibi ana akım medya stratejilerini ödünlendiriyor ve reklam estetiğine benzer bir üslup kullanıyor. Marksist kurumdan yoğun bir şekilde etkilenen Freee, kolektif ve katlımcı bir alana etkinleştirerek yeni bir toplumsal düzenin tasavvur edilmesini amaçlıyor.

Sanatçıların diğer birçok projesi gibi Tarihi Sürükleyen İsyanır (2008) da Freee art collective, composed of Dave Beech, Andy Hewitt, and Mel Jordan, questions the way in which public opinion is shaped, as well as the role of art in the public sphere. Working together since 2004, the artists have created publicly staged interventions using posters, screens, publications, journal articles, t-shirts, and slogans. The titles of their projects are typically very literal: The Economic Function of Public Art Is to Increase the Value of Private Property (2004) or Advertising Wants to Convert Our Desire for a Better Life into a Desire to Buy Something (2008).

Even though Freee’s visual and language-based interventions criticize the commercial and bureaucratic use of the urban environment, they occupy billboards, gallery spaces, and public sites. The group’s artistic strategy is dialectical: on the one hand, it draws from the avant-garde tradition by adopting the visual language of political dissents (for example, handwritten, handheld signs); on the other hand, it borrows mainstream media strategies, such as the use of big screens, and employ commercial-like aesthetics. Heavily influenced by Marxist theory, Freee aims at imagining a new social order by activating a collective and participatory space.

Like in many of the artists’ other projects, Protest Drives History (2008), is a direct expression of the collective’s interest in
FREEE (DAVE BEECH, ANDY HEWITT, MEL JORDAN)

Freee’s interventions open up a space for critical discussion and debate concerning the colonization of public sphere by political and economic forces. Even more significantly, the collective’s work highlights the vital role of aesthetics in the formation of public opinion under capitalism. — Yael Messer

Originally exhibited as a banner and a billboard sign in London, the work also divulges a crucial aspect of Freee’s practice: the power of slogans to transform reality and to depict a society that does not yet exist. As a protest banner, Protest Drives History is a call for action, but it is a self-referential one that already foresees the change it wishes to generate. By doing so, the work not only blurs the borders between cause and effect, but it also questions the role of representation in Western societies.


The collective in its toplumsal değişim aracı olarak kamusal eyleme verdiği önemin doğrudan ifadesi. İlk olarak Londra’da bir afiş ve ilan panosu aracılığıyla sergilenen bu yapı, Freee’nin pratiğinin belirleyici bir boyutunu da gözler önüne seriyor: Sloganların gerçekliği dönüştürme ve henüz var olmayan bir toplumu resmetme gücü. Muhalif bir afiş olarak Tarihi Sürükleyen İsyandır bir eylem çağrısı yapıyor, ama bu, üretmek istediği değişimini şimdiden öngören, kendine gönderme yapan bir çağrı. Böylece yapıt sadece sebep ve sonuç arasındaki sınırları bulandırmakla kalmıyor, aynı zamanda Batı toplumlarında temsilin rolünü sorguluyor.

Freee’nin müdahaleleri kamusal alanın siyasi ve ekonomik güçler tarafından sömürgeleştirilmesine dair eleştirel tartışmalara ve münazaralara alan açıyor. Bundan da önemlidir, kolektifin çalışmaları kapitalizm çağında kamuoyunun oluşumasında estetiğin oynadığı hayatı rolün altını çiziyor. — Yael Messer

Freee’s interventions open up a space for critical discussion and debate concerning the colonization of public sphere by political and economic forces. Even more significantly, the collective’s work highlights the vital role of aesthetics in the formation of public opinion under capitalism. — Yael Messer

Goldin+Senneby is a collaborative artist duo whose title is derived from the two Swedish artists’ surnames, Simon and Jakob respectively. The pair—who uses a performative approach to scrutinize the virtual from a spatial, financial, and legal angle—investigates the most important channels of social transformation. Bringing an economic, social, and political perspective to topics such as new societies, forms of social togetherness, and virtual communities, they work to describe the dynamics that will determine the future.

One of the key components of Goldin+Senneby’s approach to research and production is that all stages of the process are collaborative. Moving away from an object-based understanding of production, they stage moments of debate and spatial conflict by means of knowledge-production that are open to collaborative sharing, high-speed circulation, and multiple readings. The duo experienced Istanbul for the first time with a reading performance held at the Istanbul Manufacturers’ Baazar in scope of their project *Headless* (2007-ongoing). While on an artists’ residency program in 2012, they spent a significant amount of time observing and researching in the city. *Headless* addresses the so-called offshore economy: financial structures that are exempt from taxes, and exist outside national borders, in mid-spaces amidst coasts. Every participant in the project was remunerated for their labor at the local market value.


In a sense, Goldin+Senneby functioned as an independent R&D (Research and Development) laboratory.

Their project for the 13th Istanbul Biennial Shorting the Long Position (2013) is part of The Nordenskiöld Model, an ongoing experiment in theatrical finance. It takes its name from the Finnish mineralogist August Nordenskiöld, and carries a Swedish king’s 18th century dream of alchemy into the contemporary moment. The dream of the scientist, who was supported by the King to guarantee financial superiority over Russia, was to give everyone access to gold, putting an end to the power of money. Goldin+Senneby, working together with actors, computer experts, playwrights, economists, and financial experts, seek an algorithmic financial reality that functions through the collectively produced play and partakes in a real economy. The biennial exhibition will feature an actor rehearsing a scene written by the playwright Jo Randerson. Meanwhile the production budget will go into a financial trading strategy developed by cultural economist İsmail Ertürk. From the opening day onwards, the financial performance of the trading will determine the duration of the actor’s contract. The performance will last as long as the money suffices. The project’s traces, meanwhile, will extend as far into the stock market as smartphones do. – Adnan Yildiz
Gonzalo Lebrija’s work immerses the viewer in epiphanic moments encapsulated in timeless images. Although this assertion may read as an oxymoron, Lebrija’s procedures reveal a flight from time and offer experiences of time through a never-ending continuity or static apparition in a very tense relationship with the narrative. His images are visual poems infused with simplicity that evoke feelings of melancholy, humour or cynicism.

Lamento (2007), the title of Lebrija’s project and the Spanish word for ‘sorrow’ or ‘complaint’, plays with the idea of defeat. The word targets a very familiar emotion, but it also involves a complex thought process. The initial conception of the project was a large-scale installation of Lamento in Guadalajara, Mexico. The modernisation of this city has resulted in the replacement of historical architecture with what Lebrija calls city-planning absurdities: impersonal buildings that have no connection with the urban landscape or its history. Lebrija’s planned intervention was the sculpture of an enormous man—both a watchman and a white mass embodying impotence—as a constant reminder of these absurdities.

Lebrija’s project aimed at erecting a sculpture of a solitary man not only to represent a clear pathos of the self but a particular urban and social conflict.

The artist produced a series of small Lamento sculptures (destined for art collections) to finance the endeavour and encourage buyers to become supporters of the cause (and opponents of bad...
urban decisions). The work thus unfolds the irony: the public art monument is financed through privatised art. With a play in scales, the private and public unite to achieve the same utopian objective: to speak loudly about the destruction of a city’s identity. Lebrija ultimately decided against the Lamento monument in Guadalajara, concentrating on the small sculptures. Curator and art critic Adriana Herrera clearly articulated the rationale for this choice:

Lebrija began to think that the white giant would end up being just like the ugly piles he wished to challenge. Moreover, its size would belie the vulnerability and powerlessness that he felt as an artist and citizen in the face of Guadalajara’s monstrous modernisation programme. Raised to this huge scale the man in the Lamento would be a giant mimicking the planning madness, not a little man disoriented by the disjunction between the spirit of a city and its public spaces, a being lost in an ever more bizarre setting.  

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Gordon Matta-Clark, originally trained as an architect, is best known for the ‘cuttings’ he applied to abandoned warehouses and empty suburban houses during the 1970s in New York and several European cities. These ephemeral interventions to the built environment were an articulation of his fascination with the implications of occupancy in space. Matta-Clark regarded buildings not only as functional structures but also as vessels filled with historical, social, and even metaphysical meanings. Slicing into these sites implied deconstructing their political and social functions and revealing their historical significance to retrieve collective memories. In New York his timely artistic interventions corresponded with the heightened tensions and protests against urban regeneration and resistance towards real estate speculation. By means of his ephemeral sculptures, Matta-Clark commented on both the decay of the American city and the growing sense that the American Dream was evaporating. On several occasions he also applied his interventions to historic European city centres that were challenged with similar large-scale redevelopment plans.

For the 9th Biennale de Paris 1975, Matta-Clark developed Conical Intersect (1975), a spiralling cut into two derelict 17th century apartment buildings, adjacent to the construction site of the Centre Pompidou, which were scheduled for demolition. The creation of a hole of light and air (of four by two metres) into the facade was a sculptural gesture,
but it also opened up the interior world of the apartments to the outside. The intervention revealed a greater understanding of the impact the Pompidou project would have on the neighbourhood and city life.

During 1973 and 1974 Matta-Clark legally obtained 15 lots of land in New York, which he used for the Fake Estates (1973-1974) project. They were tiny pieces of land—also referred to as gutter spaces— which were useless to city developers because of their limited size or strange shape. These spaces, or rather gaps, were nevertheless part of the city and helped shape its inner structure. During the subsequent years, Matta-Clark collected maps, deeds, and other administrative documentation attached to the slices of land and photographed and developed ideas for the use of these plots. Due to his untimely death in 1978, these proposals were never actualized, and the ownership of the Fake Estates lands was reverted to the city, rendering them into sites of faded potential.

— Rieke Vos
Guillaume Bijl, born in 1946 in Antwerp, Belgium, has developed artistic strategies for exploring the relationship between art and social reality. Since the late 1970s, Bijl has used banal found objects, he orchestrates fictional spaces, or he positions nonnative objects in public locations. In doing so, Bijl calls into question the symbolic nature of the objects around us. He is interested in the social language objects produce and their power to shape spaces, which also endows them with the ability to shape human interaction.

As Bijl tries to 'establish a direct interaction with reality by means of art form', he creates intentionally dislocated environments in which the viewer becomes a figure participating in a fictional reality. Bijl's installations question what is real (and not real) and reveal the illusionary nature of reality.

The installation SUSPECT, originally exhibited in 1980, takes place in two connected spaces. In the first room, Bijl composed a cluttered staging of both real and fictional objects (objects that he intentionally placed in the room). This re-creation is of the artist's studio as it appeared after it was searched by the police because of the artist's 'unusual' behavior. Bijl, as quoted in Guillaume Bijl: Works 1991–1996 (Ghent, Belgium: Museum Van Hedendaagse Kunst, 1998), published in conjunction with the exhibition of the same name, shown at the Museum Van Hedendaagse Kunst.
ŞÜPHELİ

2012 yazında bir sanatçı komşuları tarafından şüpheli bulunarak ihbar edildi.

Polis aşağıda belirtilen nedenlerden dolayı ev araması yaptı:

-Geceleri eve geç geliyor, muhtemelen sarhoş hâlde.
-Televizyonda solcuların bir eyleminde görüldü.
-Uzun saçı ve hep kot pantolon giyiyor.
-Çöpünü yanlış günlerde çıkarıyor.
-Çok fazla sigara içiyor. Birisi koridorda sigara izmaritleri buldu.
-Sıklıkla tuhaf kadın ve adamlarla birlikte görülüyor.
-Kitapçılarda ve halka açık parklarda çok fazla vakit geçiriyor.
-Gündüzleri her zaman siyah müziği çalıyor.

SUSPECT

In the summer of 2012, an artist was reported suspect by his neighbors. The police conducted a house search, based on the following reasons:

-Comes home late at night, probably drunk.
-Was seen on television at a left wing demonstration.
-Has long hair, and always wears jeans.
-Puts the garbage out on wrong days.
-Smokes a lot. Somebody found cigarette butts in the corridor.
-Is often seen in strange female and male company.
-Spends a lot of time in bookshops and public parks.
-Always plays black music during daytime.
behaviour, as reported by his neighbours—except the viewer does not know how the elements of the actual studio had been arranged, what objects it contained or if these objects belong to the artist. The second installation space holds and displays the objects deemed suspicious by the police during the search. These are Bijl’s objects, and they are arranged as evidence of a crime—whether a crime was committed or not. The accompanying text in the second room indicates some of these ‘unusual’ acts: for example, appearing on television at a left-wing demonstration and spending a lot of time in bookshops and public parks.

As in his other installations, Bijl carefully creates a detailed scenario in which life permeates the artwork and vice versa. With SUSPECT he questions the position of the artist in any given society—an outsider, potential criminal or a usual suspect who has to be interrogated and disciplined. – Yael Messer
HALİL ALTİNDERE

Infinity has no accent
Halil Altindere settled in Istanbul in 1996. Since then, both as an artist, and later as a publisher and curator, he has added a 'productive disquietude' to the contemporary art scene in Turkey by problematising a diverse range of identity politics and resistance strategies against power structures, and hierarchies between tradition and modernity and the rigid approaches within the world of art. Adopting the language of humour and irony, the artist turns inside out everyday topics and historical moments that involve current politics. He often rejects politically correct viewpoints and emphasizes the inherent relationship between art and politics. Wax’s meeting with the artist’s sustained interest in offbeat characters took place in 2008, when he made a hyperrealist sculpture of Pala the Bard, a well-known personality of İstiklal Street who made a living by having his photo taken with tourists. Until then, and perhaps due to the cost of the material, it was only great, historical figures who had their wax figures made, so this was the first instance when a homeless poet had his sculpture erected on his street. Guard (2012), part of a series of wax sculptures Altindere produced in 2012, extends this attitude further: by reducing the height of a security guard –a profession which requires a minimum height for recruitment– in order to lower his bandwidth of power and turn the tables on the conditions determined by institutional hierarchy in favour of the audience, he almost makes it possible for us to establish a cordial relationship with the guard. Thus, via this new and
"çünkü TOKİ'ye kafam attı"
As for the video titled Wonderland (February 2013), it is a document of the anger, resistance and hope voiced by the children of Sulukule, a neighbourhood which for six centuries hosted the Roma population and their culture, and was demolished as a result of the decision made in 2006 as part of an urban transformation project. The work which features the artist using a new cinematic language that oscillates between a video clip and video-art for the first time, displays how one subculture (hip-hop) can flourish and live within another subculture (Roma). As the prosperity promised by the Public Housing Project (TOKİ) apartments built in place of their demolished neighbourhood ends up serving nothing more than social inequality, poverty and infrastructural problems, the deep-rooted life-style shaped with music and dance of the people of Sulukule faces oppression and irreversible corrosion. Istanbul’s adventure of concretization, gentrification and ‘hygienization’, is voiced by the group Tahribad-ı İsyan and accompanied by Altındere’s visuals which land like a punch in our stomach, producing a dreamlike reality that is difficult to digest, and to forget.*

– Dino Dinçer Şirin

* Translation from Turkish to English Nazım Dikbaş.
1960’ta Aljish, Filistin/İsrail’de doğdu. Yafa ve Kufr Birim, Filistin/İsrail’de yaşıyor ve çalışıyor.

The practice of the artist, architect, and independent builder Hanna Farah Kufr Birim is characterized by the poetic and spatial investigation of his own biography. A key element in his works is Kufr Birim, a Palestinian village and the artist’s hometown. It was occupied by Israel in 1948 (a date that also marks the Israeli War of Independence and the Palestinian Nakba, translated as ‘catastrophe’) and demolished in 1953. The artist even adopted the village name as his legal last name.

The works presented at the 13th Istanbul Biennial are part of Distorted [Mshwashi] (2002–2013), a series of photographs. In these photographs the artist focuses on the relationship between the two places he associates himself with: the village Kufr Birim, where his family comes from, and the city where he currently lives, Jaffa. The photos depict the tension between the artist and the buildings and objects, and suggest instability and a sense of disruption.

In the gold-framed photograph, the upper half of the image shows the artist standing under a stone arch of his grandfather’s former house. The bottom portion is filled with solid black. With the simple act of standing in the ruined house, in a position that appears to be supporting the stones, the artist shows a resolve to revisit and reactivate the obliterated village. Another photograph depicts a branch and a wire, in a way that suggests their temporality.
The only steady element that appears in the series is a modernist, half-destroyed building in the third photograph, above an image of the artist’s intervention to one of the building tiles. ‘The minor nature of the act, and the human effort to preserve the existing tile wall’, writes curator Tal Ben-Zvi, ‘all these are set against the aesthetics of destruction of the grand modernist building, a former private health clinic in Tel Aviv, an Israeli building, which forms the sole evidence of the power relations in the depicted sphere’.1

Through architectural investigations, using drawings, photographs and actions, Hanna Farah Kufr Birim not only questions but also traces essential ways to address issues of displacement, belonging, loss, and decolonisation. – Yael Messer

Hito Steyerl is at once a writer who uses the documentary strategies of film and photography, and a filmmaker who uses a documentary style as part of the research process. The Berlin-based artist addresses a range of issues, focusing on the moment when the digital becomes globalized, on its fragile operations and its incursions into everyday life: What forms does the moving image take and how is it disseminated today? How does it gain value and circulate within the media and the neoliberal economy? What else is it transformed into? Working from the perspective of a subjective viewer, Steyerl deciphers political constructions and critiques the legitimization of violence in a variety of ways ranging from seminars to speeches, videos to publications.

Steyerl’s new lecture/performance, produced for the 13th Istanbul Biennial, takes as its departure point her March 2013 talk ‘I Dreamed a Dream: Politics in the Age of Mass Art Production’ and focuses on the arms industry, a phenomenon constantly re-conceptualized by the media through the regular flow of images. It asks the question of how a museum and a battlefield could be related. The question emerges when Steyerl follows the trace of an empty bullet casing which he found in the area where the mass grave of Andrea Wolf and her friends were located in Van, Turkey.

Steyerl raises several research questions to look at the region of Anatolia—which continues to suffer serious problems and...
the threat of state terror—from a biennial ‘reality’ in Istanbul. For example, what type of ‘exchange’ takes place between the arms producer General Dynamics, and the Art Institute of Chicago which produces an exhibition in collaboration with it? What potential relationships exist between the funders of the Istanbul Biennial and the arms-producing economy? Is it possible to think of an arts-weapons alliance that is instrumentalised globally?

In her presentation focusing on weapons producers who are also supporters of the arts, the artist reveals a multi-faceted relationship between the museum and the economy/endüstrisi. Steyerl notes: ‘If art truly possesses a set of implications and solutions that it offers to real life, then these are definitely not located in the museum.’

— Adnan Yıldız
HONF Foundation, based in Yogyakarta, Indonesia, is both a digital and a physical community engaged in an active worldwide internet-based practice to foster democratic, artistic, and open means of creative expression and innovative collaboration. Created in 1999, HONF was born in response to the nepotism and governmental corruption of the Suharto regime and as a result of the social and political turmoil that intensified in the wake of the Indonesian revolution. HONF’s community and fields of activity embrace artistic and technological innovation and include the following cross-disciplinary festivals: CELLSBUTTON, an Education Focus Programme that applies collaborative, cross-disciplinary, and technological actions in daily life; HONFablab, a digital makerspace that offers open access to tools and technology while responding to social, cultural, and environmental challenges; and v.u.f.o.c., an ‘extraterrestrial study centre’ that provides an open interface to HONF’s international community of contributors by, among other means, co-opting open-data satellite material to fuel its cross-disciplinary work in art, science, and research.

HONF creates and fosters the development of digital communities, which bring together researchers, artists, (h)activists, and local civil society members (young, old, digitally savvy, and otherwise), knitting these groups to create a larger world of creative experiences. As such, it can be...
seen as a hybrid community-connection machine that acts as a model of innovative practice for an entire region where the access to technology and space for open and creative discourse is still extremely fragile.

The Diamagneti (C/Sm) Species project is based on the analysis of the basic language of life forms, which is converted into something that can be heard and seen as a new language. In 2010, HONF began a research project called Hyperdimensional Hexagon Theory, which conceived of a system that catches the frequency from life forms and then transforms the ‘data’ to a medium that can be felt, seen, and heard. At the 13th Istanbul Bienal, HONF presented this transdisciplinary work as an interactive media project. The Diamagneti (C/Sm) Species project makes visible the communication between humans and all living creatures. Through an analogue technique, the installation records dynamic synergies that occur between all living creatures, which it then digitally transforms into a new language of charts and statistics.

– Stephen Kovats

HONF FOUNDATION

DIAMAGNETI (C/SM) SPECIES –
an Interactive Media Project developed by HONF Foundation, 2012–2013

DIAMANYETI (C/SM) TÜRÜ –
HONF Vakfı tarafından geliştirilen Etkileşimli Medya Projesi, 2012–2013

DIAMANYETI (C/SM) TÜRÜ –
HONF Vakfı tarafından geliştirilen Etkileşimli Medya Projesi, 2012–2013

– Stephen Kovats

HONF FOUNDATION
Although İnci Eviner originally studied painting, she has explored a wide range of media, including large-scale installations, video, photography, and illustration. The expansive nature of Eviner’s manifestations have a dynamic relationship with her research process, in which questions of perspective, representation, and the construction of identities, particularly in connection with the female body, figure centrally. She uses the word parallax to explain her process in which an object—even a very familiar one—is thought to change when viewed from different positions. One of Eviner’s more recent works puts this concept into action. Broken Manifestos (2011) comprises three visually complex videos and a six-channel sound installation, which disorients both the bodies on display and the viewer who stands in a voluminous dark space. These shifts in perspective are consistent with the artist’s own view of herself, ‘as one of those old-time storytellers—a storyteller, however, who cannot control the story and is eventually swallowed by it’.¹

Eviner is participating in the 13th Istanbul Biennial with two works: Taxonomies of Malaise (2013) and Co-action Device: A Study (2013). In the former, a citydweller, whose attempts to preserve individual freedoms and the social space are constantly derailed, tries to classify evil in all its guises in order to make sense of it.

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The latter multi-media work asks numerous questions by taking up Rancière’s challenge to rethink the logic of the aesthetic relationship between art and politics: Is it possible to change the nature of the relationship between the status of objects and forms of art by creating time within time? By creating an ambiguous, temporary situation can we draw the viewer towards the status of a player?

Co-action Device: A Study is a collective work where the artist and the participants constantly exchange roles. While on stage as part of this device, students from various disciplines get a chance to actively experience many concepts within a creative research-production relationship. This formation based on performative research will be observed from galleries overseeing the exhibition space throughout the duration of the biennial. Eviner’s drawings and illustrations are uncanny; the depiction of the subject matter is ornate and often intricately elusive. The projection of meaning onto her work—as with Rorschach inkblots—is difficult. The absences and gaps between Eviner’s strokes are just as full as the markings themselves. These negative spaces seep into their display context which, together with her animations, lend the drawings an ambiguous status lying somewhere between decorative wallpaper and dynamic symbolic narrative. Bringing us back to the notion of the uncanny that, since its emergence in the 19th century, has come to signify the contrast between a safe domestic interior and the boundless strangeness of the city outside, invaded by a host of alien presence and unsettling visions. – Clare Butcher
İPEK DUBEN
İpek Duben is an artist who came to the practice of contemporary art after having worked in the fields of sociology and political science, and she also produces theoretical work on her own artistic practice. In addition to her work in Chicago and New York, she also wrote her PhD thesis in 1984 on the Westernization of painting in Turkey through 1900-1945.

Methods of conceptual feminist thinking and practice developed particularly in early 1970s in the US and the UK, often criticized for being too white and middle-class, did not manage to make a big impact in Turkey. In this context, İpek Duben’s works, influenced by conceptual feminist aesthetics, and which choose to read the problem of cultural identity in relation to the structuring of aesthetic thought in Turkey, occupy a special position. On the one hand, modern painting, where Cezanne explores the differentiation of ways of seeing via a rupture in perspectival and horizontal mathematics, and on the other hand, the rich, surface-based form of miniature that constructs its narrative by multiplying figures, and cannot be read via positivist values. The encounter of these two spheres forms the foundation of the questions Duben asks in producing her own aesthetics. In the same vein, as a fundamental complex, the female body (including the body of the artist herself) appears not only in isolated works but as the problematic of representation that holds her production together.
In this context *Manuscript 1994* (1993-1994), a work produced following an extensive period of research and exhibited at the Taksim Art Gallery and Galeri Nev in Ankara in 1994, as the artist herself also underlines, is her most important work. *Manuscript 1994* is the arrangement of a four-sentence autobiographical text constructed upon 51 paintings in which the artist confronts and speaks with her own production process, at a point where the universal and local meet. The restructuring of the Western art of self-portraiture via an aesthetics of thought and narrative influenced by the Arabic language, which progresses from right to left, and from the back to the front, first and foremost asks the viewer a significant question regarding the place where he or she stands, and reads the work from. As Duben investigates her position within the context she exists as a woman, she transforms her own naked body, historically rendered invisible by holy scriptures, into a speaking subject, and a book. She intends and attempts to initiate an unprecedented open dialogue between this speaking subject and the fragile and complex thought system she exists within. İpek Duben's attempt points at a rupture in Turkey's brief contemporary art history that needs to be re-read from the vantage point of the present.*

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* Türkçe'den İngilizce'ye çeviri Nazım Dikbaş. Translation from Turkish to English Nazım Dikbaş.
JIŘÍ KOVANDA
As a pioneer of the Czech conceptual art scene during the 70s, Jiří Kovanda's paintings, interventions and installations offer a subversive approach to everyday life. Focused on issues of freedom, communication and love, he became internationally renowned for his subtle and poetic actions. Kovanda is always the protagonist of his repeating actions. Simultaneously, the very same actions develop according to the reactions of the public, and center around the spontaneous encounters between him and the ‘strangers’ that happen to be where the situation is taking place. Given the political and social situation in Soviet Czechoslovakia during the 70s, a situation where public life was either prohibited or controlled, these intimate, unanticipated attempts for communication gained a strong political meaning.

The 13th Istanbul Biennial is presenting three of Kovanda's canonical works, originally created between 1976-1977. In *Untitled (Escalator)* (1977), the artist took an escalator with other people, and then turned around and looked into the eyes of the person who stood behind him. *Contact* (1977), is an action where he deliberately bumped into people coming towards him on the street, and in *Theater* (1976), he did the nontheatrical move of standing in front of the National Museum in Prague and announced: ‘I follow a previously written script to the letter. Gestures and movements have been selected so that passers-by will not suspect that they are watching a “performance”.'
Hükümet karşıtı protestolar ve devlet şiddetliyle tezahür eden toplumsal ve siyasal huzursuzluk süregiderken yapılan 13. İstanbul Bienali’nin olağanüstü bağlamında Kovanda’nın işleri, bu protestolar sırasında gerçekleşen farklı inisiyatifler, performanslar ve eylemlere bir tepki ya da bunlarla bir diyalog olarak okunabilir. Bu anlamda, Türkiyeli performans sanatçısı Erdem Gündüz’ün Duran Adam eylemiyle, protestocuların taleplerine hükümetin verdiği şiddetli tepkiye karşı Taksim Meydanı’nda sekiz saat boyunca sessize ayakta durması özellikle akla geliyor. Gündüz’ün bu eylemi, birçok kişinin yaratıcılığını kendinde toplarken barışçıl Gezi Parkı protestolarının da simgelerinden biri oldu. Tıpkı Kovanda’nın işi gibi, kamusal alanda gerçekleşen bu şiirsel, mütevazi ve sözüsüz eylem samimi insan etkileşime bir yer açtı ve siyasal gündemdekileri harekete geçirdi. – Yael Messer

Within the unusual context of the 13th Istanbul Biennial, which is taking place in the midst of social and political unrest, manifested in anti-government protests and state violence, Kovanda’s work can be read as a reaction, or a dialogue with different initiatives, performances and actions that took place during the recent protests. Especially remembered in this regard is the Standing Man performance artist Erdem Gündüz from Turkey, who silently stood for eight hours on the Taksim Square as an act of demonstration against the government’s violent reaction to the demands of the protester. Mr. Gündüz’s act captured the imagination of many and became one of the symbols of the nonviolent protests in Gezi Park. As in Kovanda’s work, this poetic, modest and non-verbal gesture, taking place in the public sphere, created a space for intimate human encounter and activated political agency. – Yael Messer
Galindo born in 1965 in Madrid, Spain; Sierra born in 1966 in Madrid, Spain. Galindo lives and works in London, UK; Sierra lives and works in Madrid, Spain.

Known for his polemical installations, Spanish artist Santiago Sierra investigates the implicit power relations that constitute the capitalist world. Often depicting underprivileged, underpaid, and marginalized individuals, his work reveals the mechanism of exploitation and exclusion inherent in the labour market, through employing the same strategies of concealment and obstruction in his interventions. Sierra’s works provoke, often inciting emotional responses of anger and guilt in the viewer. By intervening in the social context and critically reflecting on the manifestation or visuality of politics, Sierra not only ruptures assumptions about reality but also forces the viewer to confront his or her most repressed thoughts.

The black-and-white video *Los Encargados* (2012) was a collaboration between Sierra and another Spanish artist renowned for his long-lasting political involvement: Jorge Galindo. Sierra and Galindo first worked together during the 1980s as part of the Spanish graffiti group Comando Madrid. *Los Encargados* was the artists’ urgent response to the contemporary socioeconomic crisis in Spain. Filmed on Madrid’s main street, Grand Via, the work shows a procession of seven cars (resembling a funeral), with each car carrying a giant upside-down portrait. The first portrait...
depicts the king of Spain, Juan Carlos I, and the rest are of Spain’s post-Franco prime ministers in chronological order:

Adolfo Suárez, Leopoldo Calvo-Sotelo, Felipe González, José María Aznar, José Luis Rodríguez Zapatero, and Mariano Rajoy. The soundtrack of the video is the Soviet march ‘Varsoviana Soviética’.

Described as a ‘counter-propaganda’ film by its creators, this intervention in the public sphere is a sharp and direct indictment against the heads of the Spanish state, who the artists hold responsible for the country’s tragic economic demise. Galindo and Sierra make use of fascist aesthetic elements to underline the continuity between Franco’s dictatorship and the political regimes that followed. The multiple points of view and the mirroring effect employed by Galindo and Sierra create a disruptive experience of Spain’s capital and also question the function of the city’s main avenue as a political space. — Yael Messer
The young king must have been terrible to behold
commanding his captain "You will destroy Thebes,"
while the city loomed in the old soldier's sight,
storied and proud, as he remembered it.

Put it all to the torch! And the king named one by one
the towers, the gates, the temples — this marvel of the world;
them brightened, as the thought leaped into words
"Only be sure the Poet's House is spared."

— Leningrad, October 1961

The Poet's House (2013) is a piece from Blake's exhibited series of drawings. By translating the lines of renowned poets into drawing, Blake charges them with a new meaning. As in The Castle, he connects literature and words with form, object and architecture.
Jorge Méndez Blake’s work is marked by a tension between two formative interests: architecture and literature. Constructions appear in many of his installations, indicating a need—or even a drive—to build structures. Although seemingly solid, the brick walls or barriers in his work are without foundation or binding, generating metaphors of the impermanence of the seemingly permanent. At the base of these structures concealing an inherent fragility, always appear one or more books, which play the dual role of steadying and destabilizing agents. The presence of the books also establishes a discursive connection between architecture and literature: literature (and books) hints at the library, not just as a physical space but also as the place that enables virtual connections between different and distant worlds.

In *The Castle* [*El Castillo*] (2007) Méndez Blake laid a copy of Franz Kafka’s eponymous 1922 novel at the foundation of a brick barrier that traverses a room, injecting a moment of structural imperfection in the wall. The barrier itself resembles *Barda en Guadalajara* (1948), a photograph taken by the Mexican writer Juan Rulfo, one of the most esteemed authors of mid-twentieth century Latin American literature. Although Kafka’s

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Born in 1974 in Guadalajara, Mexico. Lives and works in Guadalajara, Mexico.
The Castle remains the central reference, the ‘detour’ toward Rulfo is not unwarranted: the universe of Rulfo is not dissimilar from that of Kafka, worlds where absurdity and arbitrariness reign and where inexplicable situations of infinite abeyance constantly forestall the characters’ development. In Kafka’s sphere the castle represents both the site of power and the site of knowledge that will unravel the mysteries of the particular world upon which K., the protagonist, has stumbled. In Méndez Blake’s installation the book itself takes this position, as an object of desire and as a representation of both the potential (knowledge) and the impossibility of accessing this very knowledge.

– Maria Inés Rodriguez
LaToya Ruby Frazier's work is firmly rooted in the tradition of documentary photography, but she makes permeable this specific subgenre of 20th century American photography by including herself in the images. Her swift movement between interiors of apartments and the public spaces of Braddock, Pennsylvania, heightens the impact of her jarring visual vocabulary. The connection between the interior and exterior is made peculiar through the stark intimacy with which Frazier charges her images. What is it about Braddock that makes the public so very private?

The three generations of women in Frazier's photographs—her grandmother, her mother, and herself—have experienced the full breadth of the transformation of the Steel Belt into the Rust Belt: the fall of heavy industry in the Northeast and East North Central States and subsequent large scale migration of the white population, high unemployment, increased crime, and rampant drug use. Environmental pollution, the side effects of which can be traced in the bodies of these three women—the artist suffers from lupus and both her mother and grandmother have cancer—is the acrid residue left by the steel industry.

Not an atypical town in postindustrial United States, Braddock is home to Frazier and is often also the protagonist in her narrations of family and self. Frazier's insistence on reacquainting...
herself with that which she is already familiar serves to make permeable her intimate environment and landscapes of what the artist knows best. Her blending of self-portraiture with the documentary is precisely what enables the viewer to step into this raw, persistent world.

Frazier employs the gelatin silver print as a medium, anchoring her works in a familiar format that is quickly becoming obsolete. Frazier formalizes and beautifies the imagery, and slows down the process of making photographs. Her use of the medium is quintessential in reading her work within the shared visual vocabulary of celebrated photographers of the early 20th century, such as Walker Evans, James Agee, Jacob Riis, and Dorothea Lange, among others. Frazier’s take on this medium is not nostalgic: on the contrary, the artist’s narrative is one that is entrenched in the 21st century and describes a condition of home and belonging specific to this age.

— Merve Ünsal
Lutz Bacher, whose practice is (un)defined by ambiguity, has employed different media and has used constellations of objects and situations to create works about the fluctuations of meaning in things and experiences. To put it bluntly, Bacher’s work is about everything and nothing: Huge Uterus (1989), a video of the artist undergoing an operation to remove fibroid tumours, is a deeply personal account of an experience that is as physical and corporeal as it gets; Stress Balls (2012) is simple, funny, with hundreds of balls scattered across the floor of a room (Did the artist walk around squeezing these balls that were then ‘installed’ in the context of a gallery?); Closed Circuit (1997–2000), a silent 40-minute video consists of video stills from year-long recordings of one of Bacher’s art dealers, Pat Hearn, in her office and is a dilution and a distillation of time and images, and of a person and a situation.

The Celestial Handbook (2011) is a work of appropriation. The installation is made up of 85 framed book pages, a selection of which are displayed through out all venues of the 13th Istanbul Biennial, introducing a universal perspective to the exhibition. The famous amateur astronomer Robert Burnham Jr. authored the eponymous 2,138-page book, which was published as a three-volume set in 1978. It lists more than 7,000 celestial objects. A remarkable feat of dedication, the images in the book document Burnham’s experience as an astronomer,
while the photograph captions represent the tension between language and the observed—the captions express the gap between what Burnham sees and how he describes what he sees. The images, all of which are confrontations with the universe, in their monochrome modesty, fall short of expectations of what celestial bodies would and should look like. Underscoring the partiality of recording observations, Burnham’s inconsistent descriptions—at times factual, at others exaggeratedly poetic—capture the humbling experience of attempting to convey things and experiences.

Ultimately, Bacher’s gesture of foregrounding, displaying, selecting, exposing this set of images and words that are directed toward a niche group of hobbyists reveals two impetuses: one, the artist’s fashioning of a personalized, yet somehow unspecific, visual and conceptual vocabulary through the dislocation of images and words from their original source; two, the simple act of sharing a fortuitous discovery of amateurism and tenacity. – Merve Ünsal

Gökyüzünün El Kitabı, 2011
The Celestial Handbook, 2011

Antrepo no.3, Rum Okulu/Greek School, ARTER, SALT Beyoğlu, 5533
EL YI

puede ser tan berreta
como cualquier gordacha
de la gauche
Lux Lindner, in a statement about his work, makes a telling—both in terms of his subject matter and methodology—declaration: ‘Can one, being the “artist”, really suggest a way of reading one’s work? Does not each happily resolved piece transform over time into the very instruction manual, once the last curator whom we wanted to suck up to has kicked the bucket? All the same, I can think of a phrase that could be of some help to those who face a painting of mine for the first time, and that phrase says: “Humanity is condemned and about to disappear. Perhaps something of Argentina will survive”.’

Lindner’s birthplace, Buenos Aires, where he lives and works, often drives his practice. Lindner paints and draws with clear lines and an equally clear intention influenced by a range of different disciplines. Text is often part of the work, and in several of the pieces presented at the 13th Istanbul Biennial we read phrases, such as COMARGIN, the abbreviation for COMisariado de ARGentinidad INmanente, the undercover organization promoting Arjantinistik, the ‘science of Argentine destiny’. The piece depicts a logo and is part of the series Treatise on Argentine Reality (2006–2013).

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Lindner describes this work as a piece of queercore science fiction *porteño* (Buenos Aires local) slang and a talisman against stupid gallery owners.

Other text-based pieces read *refutacion de las teorias hostiles al TALENTO* (‘against theories despising talent’) and *el sueño de la pampa maniquies* (‘pampa’s dream mannequins’), a sentence that evokes Spanish artist Francisco Goya’s etching *El Sueño de La Razón Produce Monstros* (*The Sleep of Reason Produces Monsters*). Lindner’s work emphasizes elements circulating in historical and contemporary Argentina, but he also makes private, sometimes whimsical, statements. For instance, the painting in which we read *el ápex del chótex en el órtex del grónchex* (loosely translated as ‘cock’s axis in the underclass’ ass’—again Lindneresque queercore–science fiction *porteño* slang) visually refers to a crossword puzzle. —Theodor Ringborg
What is public? What makes a space public? For Maider López, site specificity is the fundamental means to propose answers to these two basic and critical questions. López responds to the structures of daily living; the obvious and the ordinary, with abstract forms that are poetic and humourous. Through her interventions in nature, spaces, situations, and architecture, the artist imagines different forms of collectivity. She proposes new directions for the collective imagination by creating unscripted situations that can alter the public’s perception of a specific site and moment. The extraordinary takes place during the moments when the flow of the day is temporarily interrupted by the artist’s wit, which is nourished by the latent potentiality of people to transform urban space and create the city. The result is that López’s works allow the spectators to create their own aesthetic experiences and to re-examine their environments. If one were to approach the spatial from a linguistic perspective, one could suggest that López plays with elements of grammatical constructions in the way she treats space. And yet she never fails to arrive at a symbolical change of meaning that can engage one further.

Yeni işi *Yollar Açmak* (2013) için ise López Karaköy’deki trafiği kaydetti ve hareket hatlarının temsiline dayanan bir video işi ve yayalar için bir davranış kilavuzu üretti. Sanatçı, her gün binlerce kişinin gelip geçtiği böyle bir hareketlilik alanının, birlikte var olarak, birbirini anlayarak ve önceden belirlenmiş kurallardan yeni rotalar çıkaran nasıl işlediğini (kendi kendilerine örgütlenen yayalar, engeller ve mekânsal çelişkilerle başa çıkmak için kolektif bir yöntem geliştirirler) ve insanların yaya trafiği kurallarına alternatif yeni hatlar belirleyerek nasıl ilerlediğini anlamaya çalışıyor. – Övül Durmuşoğlu

For her new work *Making Ways* (2013) López filmed the traffic at Karaköy, recording pedestrian movement at this busy junction, to produce a video work and a manual of behaviour for passers-by based on the typification of the movement routes. She explores how such a space of movement, in which thousands of people converge on a daily basis, can operate through coexisting, understanding and making new routes out of the predetermined rules (self organized pedestrians generate a collective method to deal with obstacles and spacial contradictions), and how people proceed on the routes determined as alternatives to pedestrian traffic regulations.

– Övül Durmuşoğlu
MERE PHANTOMS
(MAYA ERSAN & JAIMIE ROBSON)
Mere Phantoms takes the idea of shadow play to a whole new level. Based in Montreal, Canada, and founded in 2009, the creative studio combines intricate paper cutouts, drawings, videos, and animation to create site-specific installations and performances. By inviting audiences to participate in creating and animating the work, Maya Ersan and Jaimie Robson, the current directors, design immersive environments that explore audience-performer relationships and the opportunity for interplay between the two.

Ersan and Robson’s 2011 work, Come Out and Play (2013), takes Mere Phantoms’ unique method of animation to the next level. By using multiple, handheld light sources to animate the work in front of a projection screen, Ersan and Robson create three-dimensional ‘sets’ made of paper cutouts that are placed in front of a projection screen so that the cutouts are a part of the installation. By using multiple, movable handheld light sources, artists and audience members animate the artwork, playing with the size, scale, and intensity of the layered shadows.

For the 13th Istanbul Biennial, Mere Phantoms created an interactive installation alongside a series of public workshops for children. Come Out and Play (2013) takes
its cue from the protests and political events that have been taking place in Istanbul since the summer of 2013. The sense of community that has flourished among the protestors during the course of these events points to the power of communication, improvisation, humour, and play as tools for political dissent.

The word *play* (*oyun* in Turkish) is at the centre of the investigation for this particular work. The word was infamously used in an election campaign slogan of Turkey’s Prime Minister Erdoğan: ‘*Oyuna Gelme*’ is a Turkish idiom that means ‘don’t partake in the game/ploy, don’t let yourself be tricked’, but literally translates as ‘don’t come to play’. The Prime Minister employed the phrase during the Gezi protests to give the underlying message: ‘the protests taking place across the country are a Western conspiracy against sovereign Turkey, so don’t be fooled’.

The title of this artwork functions as a reverse call to action: *do* come out and play! Come out and Play also points the participatory nature of the work. With all the tools and materials provided, audience members are invited to add their own stories and reflections to the installation by editing and adding to existing content and reshaping the piece throughout the duration of exhibition. By actively *playing* with the work, the audience reimagines and re-creates miniature paper cutouts that become giant shadows of their own desire and imagination. – Maya Ersan and Jaimie Robson

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For more than forty years, Mierle Laderman Ukeles has advocated for the need for maintenance in Western culture and artistic production, which has drawn strong emphasis on productivity while regarding the sustenance that follows as a lesser task. After giving birth, her experiences as a mother and artist prompted her to write Manifesto for Maintenance Art 1969! as a response to the capitalistic rhetoric of constant production and development. The manifesto expressed her personal and domestic perspectives to offer a critique of the broader context of art and society. Ukeles called for exhibiting maintenance work in its purest form as ‘Maintenance Art’, asserting ‘MY WORKING WILL BE THE WORK!’

Ukeles’s work reveals New York City’s eco- and socio-political structure and the largely inconspicuous (yet necessary) work required to run it, while challenging the public’s general disregard of domestic labour and service workers. In Washing (1974), Ukeles cleaned the sidewalk in front of the A.I.R Gallery on a daily basis. Her performance was a gesture of claiming public space, and it also crossed the boundaries between daily life and art, questioning the social constructions behind these distinctions.

Continuing her critique of institutionalised attitudes toward maintenance work, Ukeles invited 300 sky-rise service personnel to work with her on I Make Maintenance Art One Hour Every Day (1976). During a seven-week period,
Ukeles asked the workers to select and declare one hour of their daily work as art. The gradual accumulation of Polaroids Ukeles took documented their collective labour and artistic production, and enabled the workers and the public to perceive their work as something other than menial labour. Produced the same year, the performance *Maintaining NYC in Crisis: What Keeps New York City Alive?* (1976) offered a forum for public budget readings and a setting to discuss the shrinking public sector in face of a severe fiscal crisis.

Sanman Speaks (1979-1984) is a video documentation of Ukeles’s seminal eleven-month performance *Touch Sanitation* (1979–1980), during her tenure as the resident artist at the New York City Department of Sanitation. As a gesture of gratitude, she shook hands with each of the 8,500 men—invisible to the city residents—of the city’s workforce every day and interviewed them. The filmed interviews with the workers form a portrait of New York City as a ‘living city’, sustained by the workers’ tireless daily activities. *Looking Back* (2007/2010), a text she wrote decades later, is a dedication to public workers, whose voices are muted in the city’s hustle and bustle and introduces a layer of personal reflection to the project. – Christina Li
MIKA ROTTENBERG
Mika Rottenberg is a storyteller. She tells stories through humorous, excessive, and clever videos. But unlike most stories, Rottenberg's have no end: they always run in a loop. Her videos blur the border between fiction and nonfiction, and are microuniverses inhabited by physically striking women. However, the out-of-the-ordinary female bodies in the artist's tales are always part of a system of production and consumption, with which she puts into question ideas about material labour, value, and manufacturing. Rottenberg creates spatial installations (or 'viewing devices' as she calls them), inscribing human elements and poetics into the capitalist logic of production, which draw the attention of the viewers to their own physicality and their own relationship with the space around them. ¹

Through her work, Rottenberg pursues her committed exploration into how value is created. The video Squeeze (2010) presents a grotesque, squeaky, and claustrophobic production apparatus, which involves women, pointless objects, and mobile wooden constructions. This frivolous instrument plays host to an assembly line of female workers from different places and cultures, each responsible for operating a small part of the machine and isolated from their colleagues working

Rottenberg’s *Squeeze* displays ‘documentary materials’ in a fictional setting to make the commentary that illusion and imagery are the driving forces behind both capitalism and art. Focusing on the human aspect within the labour process and the role of objects in establishing and reflecting social relationships, Rottenberg shapes *Squeeze* to confront the viewer with the alienated and absurd character of the capitalist production apparatus in the age of global economy. The work implies that even physical characteristics and body parts can turn into objects, which then can generate value. The final product, whatever it might be, is only an excuse, an artificial reasoning, to keep the human/machine working. — Yael Messer
1. Keban Barajı / The Keban Dam 2. Uzunçayır Barajı / The Uzunçayır Dam 3. Atatürk Barajı / The Atatürk Dam
4. Birecik Barajı / The Birecik Dam 5. Karkamış Barajı / The Karkamış Dam
Shooting the moonlight reflected on the water of the five largest dams constructed upon the Euphrates River (Keban, Uzunçayır, Atatürk, Birecik and Karkamış), Akagündüz points at the politics among nature and human nature, presenting the viewer with the poetry of what pertains to life.

‘Murat Akagündüz’s artistic production, since the beginning of his career, has expanded and diversified in consecutive, different series; yet a significant majority of this output is composed of urban and nature landscapes exploring the memory of the geographical terrain he lives in. His works on the one hand combine the memory that belongs to the landscape they frame with the artist’s individual memory, on the other hand they continue to deliberate on the concepts of light and time. As Akagündüz continues to explore resin’s potentialities of impression in his paintings, he is actually interested in light — and in relation to light, with the idea of time. Due to its chemical characteristics, resin reacts with a variety of reflexes according to the type, angle and strength of the light; in other words, it almost contains a spontaneous impression, enabling the artist to draw closer to ‘an idea of painting that strives to capture a time of light that is infinitely variable during the day—therefore seeks not something real, but an impression.’

1 Sanatçıyla söyleşiden, Kasım 2011. Conversation with the artist, November 2011.
Geçmişin izlenimlerini ve geleceğe dair ipuçlarını içinde barındıran, tıpkı bir müziği dinlerken olduğu gibi usla değil içgörü ile kavranan bir zaman fikri hakimdir bu resimlerde. Geçmiş, şimdi ve geleceğin birliklerinden oluşan kesintisiz bir bütün, ya da sonsuz bir ortam olarak algılanır zaman.”
– Emre Baykal

An idea of time which contains impressions of the past and clues regarding the future; and may, just like in listening to music, only be comprehended with insight and not with the mind, dominates these paintings. Comprising the unity of past, present and future, time is perceived as an uninterrupted whole, or as an eternal environment.’
– Emre Baykal

* Bu metin Murat Akagündüz monografisi içinde Emre Baykal’ın “Manzara’nın Hattıldığı” başlıklı yazısından alınmıştır (İstanbul: Galeri Manâ, 2012): 80-114.
This text is an excerpt from ‘What The Landscape Remembers’ by Emre Baykal, in Murat Akagündüz (İstanbul: Galeri Manâ, 2012): 80-114.
WE MUST CULTIVATE OUR GARDEN
Nathan Coley’s sculptures study the nature of language, architecture and assumption in order to suggest that we consider paying greater awareness to how we understand our place in the world.

For two decades he has been consistently mining belief as a concept, be it through architecture, law, superstition, religion, or the authority of the lecture, the conduct of humans, the distribution of information, the representation of memory, or belief in art itself. His research is conducted by using language that already exists in the world—commands, conversations, platitudes and conventions. It could be an overheard exchange between friends, a radio programme, or the recounting of a historical reference. Each example uses language to represent an event, feeling or opinion produced by the peculiarities of a specific frame of time. Coley finds these resources rather than seeks them out; he is a listener. In his hands, words become images and objects are placed in public to be read.

If the first decade of the twenty-first century was the time of the ‘whatever’, the teens are chasing doubt and failure as something to hold on to. A study of the methods of narrating the experience of the present issues a licence to cut through assumptions. The general notion that this is an age where agnosticism is the primary position cannot be true as belief is found everywhere. It is hard to believe in revolution, in capitalism, communism, the church, the government... yet, there is still belief in taking a position.
Yabancıların toplanması
Belief in failure may not be a rosy future, however the consensual notion that ‘we are all doomed’ has comforting warmth that makes the future, perversely, seem safer. This is not an era when all is thrown out of the window and hedonism prevails—that would be a retrogressive position out of step with the now—it is a time to examine what possibly might drive us to believe. It is impossibility that makes Coley’s work so consistently pertinent for the present.* —Lisa Le Feuvre

* This text is an excerpt from ‘In Flagrant Contradiction’, by Lisa Le Feuvre, in Nathan Coley - A Place Beyond Belief, a forthcoming monograph, published by Hatje Cantz, Berlin.
Nicholas Mangan’s sculptural practice extends into his film and photography projects. Aptly described as a material storyteller, Mangan draws from history both recent and long past to tease out narratives about the rise and fall of civilizations—of ambition, construction, rupture, and decay—in an unquestionably concrete language.

For the film *A World Undone* (2012) Mangan looked to Jack Hills, a remote area of Western Australia that is home to some of the oldest geological material on earth. The zircon crystal found in the aggregated rock material at Jack Hills is considered to be 4.404 billion years old, having formed 150 million years after the planet came into being. Since the 2003 discovery of zircon in Jack Hills, the range has become the subject of conflict between conservationists and commercial interests, such as the iron-ore mining that encroaches on the historically significant site.

For Mangan, Jack Hills is a site that functions both physically and allegorically. Using physical traces of primordial elements, Mangan tests the viewer’s understanding of the material world, of civilization, and of time; the specific story of Jack Hills spins out to wider debates about mining and resource use in Australia and around the globe. The activities of archaeology and mining present methodologies for examining the way geological time is ‘perforated by the concerns of the contemporary, literally:
ticari madencilik ve benzeri bilgi ekonomilerinin talepleri tarafından sektörde ugratılması’’ in incelemek için yöntemler sunuyor.


– Danae Mossman ve Sarah Hopkinson

From the 1960s on, Nil Yalter redefines the political, ideological, aesthetic and male-dominated narratives through a unique gender perspective. Yalter does not only commit to memory the tensions between east-west, modernity-tradition, the subjects of economic, political or social discrimination and the voices of memories deferred within the dominant histories, but also renders them visible within the narrative of art history through hybrid productions and multimedia shaped amid aesthetics and documentation.

In her works wherein feminist, marxist and post-colonialist notions intersect, researching the social position of women, immigrants and workers and bearing witness by creating the proper distance constitute the backbone of Yalter's art. With her courageous and prescient conduct, Yalter is among the pioneers of sociological and ethno-critical aesthetic practices.

Nil Yalter employs ethnographic methods to comprehend and reveal the subordinated figures' relationships with the home, city, homeland, and universe. The artist regards cities as fields of research wherein social relations are being reproduced and the public space as a sociocultural indicator that can be utilized as a functional platform. Paris City of Light [Paris Ville Lumière] (1974) is an example of Nil Yalter’s “active” production practice. Together with...

the American artist Judy Blum, an immigrant like herself whom she meets in 1973, the artist sets out to reinterpret Paris through the eyes of ‘two strangers’. The city space is both homogenous and fragmented, and shaped in line with the organization patterns of knowledge-power strategies. Supported with the two artists’ black and white photographs, drawings and texts, this research comprises the everyday life and work life of Paris depicted by architects and urban planners, and its spaces delimited as religious, bureaucratic, cultural, political and commercial. The artists sew on cloth the photographs they have taken in twenty districts of Paris and on each piece of cloth divided according to districts they embroider their texts, photographs and drawings pertaining to that area. In Montparnasse the 15th district, they draw attention to the housing crisis caused by real estate speculation, in Pigalle the 18th district to the transformation of the woman’s body into an erotic spectacle and sexual exploitation. 1st district is the Louvre where art history is addressed, and the 3rd district is the Paris Bourse (stock exchange), the financial centre where women were not allowed entry at the time. In Paris City of Light, exhibited for the first time in 1976 at the A.I.R. Gallery in New York, the city is not only experienced as a physical reality, the sum of collective history, memory and monuments, but rather it becomes a fluid signifier containing unexpected, incalculable, multilayered interpretations and stories. – Derya Yücel

NİL YALTER & JUDY BLUM
Antrepo no.3
PROVO
Between 1965 and 1967 a small artistic and activist movement called Provo, a loose collective of individuals, mostly artists and political activists from Amsterdam, the Netherlands, upset the Dutch establishment. Their nonviolent agenda targeted the paternalistic and consumption-centred structures of society. They organised performative events, mostly on the streets, which they called happenings, a term that was originally coined by American artist Allen Kaprow. They also organised playful protest marches, demonstrating against a variety of social issues, from the Vietnam War and local urban-regeneration plans to smoking, motorised city traffic, and overconsumption. Their work was characterised by the absurd and irony, and they created a mystical, almost religious atmosphere during their happenings. With their concerns about pollution and support of more liveable, car-free cities, they were well ahead of their time.

The core of Provo consisted of a small group of people, but their clever use of advertisement techniques and printed matter, inspired by American writers such as Vance Packard, allowed them to quickly attract wide international media attention. Soon branches of the Provo movement surfaced in other Dutch cities, as well as in Belgium and Germany, and they were among the forerunners of the ’68 movement.

As Provo’s popularity in the media grew, the police interfered in their public events with increasing violence,
fueling the widespread public aversion against the established order and official representatives. With every passing year the atmosphere at Provo events became more grim and harder to control, and the founding members ritually liquidated the Provo movement in 1967. Yet this resolute ending may have only reinforced the mythical and romantic ideal that captured the imagination of a generation and still defines Provo today.

One important aspect of the Provo movement was their use of graphic language and printed matter to announce activities. Political slogans on ephemera could be quickly and directly distributed. Mainstream printing offices sometimes refused to handle the subversive Provo material, which inspired the activists to obtain their own printing devices and become professional printers.

The 13th Istanbul Biennial is presenting a selection of posters and leaflets from Provo, as well as some later prints developed by former-Provo members in protest of urban redevelopment programmes in Amsterdam. These posters are striking in their swift and loose visuals and their playful use of language—they often distort the meaning of words and defy spelling conventions.

– Rieke Vos
RIETVELD LANDSCAPE
Rietveld Landscape is a studio operating at the crossroads of architecture, science and art. The studio is fascinated by city life and acquired an international reputation thanks to its unconventional ideas and interventions, which are often motivated by complex societal issues.

Rietveld Landscape developed the approach of 'strategic interventions', which derives from the respective backgrounds of the partners: landscape architect Ronald Rietveld and philosopher Erik Rietveld. Research by varying multi-disciplinary teams leads to clear concepts, evocative visualizations, and radical novelty.

The last couple of years it realized several location-specific installations that combined the qualities of local public space with an international vision and ambition. The works have been exhibited at the Kunsthal Rotterdam, Museum Boijmans van Beuningen, the NAi, National Museum Oslo and the Dutch Pavilion at the Venice Biennale.

Regarding their work for the 13th Istanbul Biennial Rietveld Landscape says, ‘The proposal for the installation Intensive Care dates from March 29, 2013 and was accepted by the curatorial team of Istanbul Biennial. Reality on Taksim Square outran us and therefore it could not be realized.’

In the heart of the city, Atatürk Cultural Center reflects the precarious situation...
in Istanbul. Both the building itself and the freedom of speech—which manifests itself right at the front door, at Taksim Square—are continuous subjects of debate. The status of the ‘patient’ is unclear: seemingly roaming the twilight zone between life and death.

The breathing rhythm of the patient is translated to a frequency of slowly pulsating light that is projected on the façade of the Atatürk Cultural Center. This intense breathing light emerges from the heart of the building and spreads across the Taksim Square.

– Rietveld Landscape
Rob Johannesma is interested in images or, more specifically, the symbolic potential of images and the way this potential vacillates between historic and artistic spheres. During the last few years, Johannesma developed a complex methodology of collecting images, newspaper pages, footage and contrasting photographic icons and tropes from the global media. Each image, when juxtaposed with others and comparatively analysed, provokes a concentrated re-reading or double take. Within the glut of visual material one is exposed to each day, the offering of alternate image banks (as Johannesma does) ultimately transforms one’s understanding of the roles of repetition, accumulation, and framing in the making and breaking of worldviews.

One of the best-known rally cries of the 1968 student uprisings in Paris was ‘Sous les pavés, la plage!’ (Under the pavement, the beach!). This statement heralded an understanding of history and the state as conditional, malleable, transient. And indeed, much of the coverage of contemporary demonstrations—such as those against globalisation and the financial collapse, the Arab Spring, the Occupy movement—by social media and the press implies a fleeting temporality.

It is this tension between the desire for radical change and the seeming intransigence of certain institutions that led artist Johannesma to create Spots of Time (2013). The work is a multichannel digital...
A slide show that presents a compilation of newspaper pages and photographs from 2008 to the present that capture this phenomenon. As re-photographed by the artist multiple times and transferred to a different medium, each image guides our view beyond its immediate take as news to a more abstract reading of information. Although the language of the archive might seem incompatible with the spectacular nature of revolutions, Johannesma uses his role as an artist who understands and appreciates the complexities of image-making to create a compendium of the architecture, the objects, and the issues of freedom and citizenship embroiled in such occurrences. His conservation of moments of these ongoing struggles stands as an example of what playwright Bertolt Brecht called ermattungstaktik (‘tactics of attrition’), and the creative efforts of imagination and dedication, through which, however short the duration, the challenges of this world will eventually give way. — Clare Butcher
APPENDIX

1. DER WILHELM-LEUSCHNER-PLATZ BLEIBT BAULICH UNVERÄNDERT. DAS DENKMAL IST KEIN OBJEKT UND KEIN GESTALTETE PLATZ. ES IST EIN KONZEPTUELLES WERK, DAS EINE SOZIALE REALITÄT SCHAFFT.

2. FÜR DAS PLATZGEBIET SIND ALLE GELTENDEN RECHTSORDNUNGEN DAUERHAFT AUSSER KRAFT ZU SETZEN. DER LEIPZIGER STADTRAT, DAS SÄCHSISCHE LANDESPARLAMENT UND DER DEUTSCHE BUNDESTAG VERZICHTEN DURCH GÜLTIGE AKTE DER RECHTSSETZUNG UNWIDERRUFLICH AUF DIE AUSÜBUNG ALLER HOHEITLICHEN BEFUGNISSE. DER WILHELM-LEUSCHNER-PLATZ GEHT IN DEN BESITZ DER LEIPZIGER BEVÖLKERUNG ÜBER.

3. DIE MENSCHEN IN LEIPZIG ENTSCHEIDEN IN ZUKUNFT GEMEINSAM ÜBER ALLE DEN PLATZ BETREFFENDEN BELANGEN. AUF WELCHE WEISE, BESTIMMEN SIE SELBST.

4. DIE ZUR VERFÜGUNG STEHENDE SUMME WIRD VON DEN AUSLOBERN NACH ENDE DES WETTBEWERBSVERFAHRENS VERÖFFENTLICHT UND KANN FÜR JEDES VORHABEN VERWENDET WERDEN, ZU DEM SICH DIE LEIPZIGER KÜNFTIG ENTSCHLIESSEN.

ZUSATZ: ÜBER DIE VERÖFFENTLICHUNG DIESES KONZEPTES HINAUS TRETE ICH ALS KÜNSTLER NICHT WEITER IN ERSCHEINUNG. FÜR ALLE WEITEREN BELANGEN, DIE UMSETZUNG DIESES KONZEPTES UND Dessen KOMMUNIKATION BETREFFEND, BEVÖLLMÄCHTIGE ICH DIE IN DER VEFASSERERKLÄRUNG GENANNTEN STELLVERTRETER.
Santiago Sierra submitted the Conceptual Monument (2012) to the open design competition for the Leipzig Freedom and Unity Memorial in Germany. The project included the competition, awards, and construction of the memorial with a budget of 6.5 million Euros. The selected design by Marc Weis and Martin De Mattia (M+M), in cooperation with ANNABAU commemorates the peaceful demonstrations that led to the fall of the Berlin Wall.

For the 13th Istanbul Biennial, Sierra has adapted the Conceptual Monument, opening up the possibility to replace Leipzig with any public space in any given city.
The miniature is a form of painting dating back to ancient times: on the codices of manuscripts, these intricate illustrations elucidated texts. Taking this somewhat anachronistic Indo-Persian art form as her starting point, Shahzia Sikander, in the 1990s, commingled her training in miniatures with more contemporary methods, such as high-definition animation projection and installation. Regardless of how her projects materialize, Sikander constantly returns to the themes of time, labour, and scale through painstaking precision inherent in each. Similar to the way she amalgamates different artistic approaches, Sikander pursues a unique visual cosmology, drawing on various stylistic genres and historical modes of depiction. This cosmology is a contemporary one that transforms ways of looking, which Sikander describes in 51 Ways of Looking (2004) as a form of continuous ownership that is dialogical, ‘open-ended’, and ‘regurgitated’.

For the 13th Istanbul Biennial, Sikander is making a new edition of Parallax (2013), which was initially produced for the 11th Sharjah Biennial. Parallax is a group of works that includes a multichannel animated installation and a soundtrack, as well as a photographic and performative sequel. Including an oscillating interplay of icons, ambient sound, and speech, these juxtapositions, according to the artist, analogise the entanglement of cultural and visual histories. The artist’s titles are telling—in The cypress, despite its freedom, remains captive to the garden (2013),
the artist draws on the powerful poetry of Ghalib, who lived during the time of British colonial rule of the Mughal Empire. For the 13th Istanbul Biennial, she recorded poems written in Turkish by poets of different generations recited by various voices (young, old, male, female) to compose a new score in collaboration with composer Du Yun to produce a three channel animation work.

Reflecting on psychological and geographic spaces in contested regions, Sikander incorporates local perspectives and collaborations into her projects, creating poetic views that transgress the obvious of a specific place. Sikander affiliates the logic of poetry with the symbolic impact of the miniature—both seemingly fragile genres—and harnesses the capability of the two to explore social narratives, issues of political control and conflict, as well as marginalisation.

—Clare Butcher
ŞENER ÖZMEN
The role of the artist is a central subject in the work of Şener Özmen. Within this framework, he pursues an inquiry into the structures of the art world, the artist's stance and responsibility, and the effects of art itself. His work also engages the sociopolitical, and these two threads are tightly interwoven in many of his projects. Özmen's body of work unfolds across a range of media, including video, photography and artist's books, but his activity as a curator and author should also be considered as an important aspect of his practice. With his biting irony, brilliant humour, and clear-cut aesthetic language, as well as a sometimes explicit and provocative style of inquiry, Özmen never fails to take a critical stand.

Again and again, Özmen becomes the protagonist of his own work. His photographic series Untitled (2005) depicts the artist aggressively shouting with the megaphone pressed against his own ear—an ironic reference to such public practices as agoraphobia, fear of public speech, or the inability to address anyone but one's own kind. His second work exhibited at the 13th Istanbul Biennial is a three-part installation whose central subject is the keffiyeh. The square, patterned wool scarf—which first received international attention because of its use by Yasser Arafat and the Palestinian liberation movement—is traditionally worn on the head by Arab (and Kurdish) men. In the 1960s, it was adopted by the extraparliamentary student movements in Western Europe. The ‘Palestinian scarf’...
quickly became a symbol of the political left, as it stood for personal freedom and the fight against repression. Over the past years it has also become fashionable amongst hipsters in the urban middle class worldwide.

Özmen’s work plays with this history and its symbolism on many levels. The digitally-produced Perfect Kefiyyeh (2012) shows a flawless version of the scarf. Separated from the personal history of its wearer, the scarf is instead linked to the history of ornament, miniature painting, and still life. As a result, it also stands as an appeal for the conservation of traditions. In My Suit (2012), it functions as gear for political struggle, while raising questions as to the nature of this struggle. With its modern cut recalling the business suits worn by managers and politicians, the suit can be seen as a symbol of capitalism or as an index of the way that alternative lifestyles and political resistance are subsumed into mainstream society. Finally, Optical Propaganda (2012) shows Özmen himself, who (ironically) wears the suit as he relaxes on a couch, almost disappearing into the pattern. What position are we taking in this political conflict and regarding the configuration of our environment? Are we prepared to take a stance for our beliefs, or do we simply adorn ourselves with these accessories because they are part of the current zeitgeist?

– Barbara Heinrich

şener özmen
Tadashi Kawamata, 13. İstanbul Bienali için şehrin en ithilaflı mahalle ve sokaklardaki kamusal mekânlara müdahaleler yapmayı önermişti. Ancak, Gezi direnişi ve sonrasında serginin kentsel kamusal mekânlardan çekilme kararı ile, Kawamata sergiye projesinin eskizleri ile katılmayı kabul etti. Buna dair yazışmalarda, sanatçı fikirlerini şöyle özetledi:

‘Gezi ve Taksim’in işgali öncesinde İstanbul’a gelip “GECEKONDULAR”la ilgili bir proje yapmayı planlıyordum. Bu fikrimi bu zamanda gerçekleştirmek imkansız. İlk yolladığım öneriden sonra, şimdi bu şehirde ne yapabileceğini düşünüyorum.

Hâlâ İstanbul’da önerdiğim kamusal mekânlarla bu projemi gerçekleştirmek istiyorum.

Umuyorum ki bir gün bu sanat yapıtlarını burada uretebilirim.’

‘Tadashi Kawamata’nın pratiği heykel, performans, mimari, arazi sanatı gibi mekâna özgü disiplinleri bir araya getiriyor. Kendisini bir sanatçının ötesinde bir aktivist olarak tanımlayan Kawamata, çoğunlukla kamusal alanda gerçekleştirdiği yerleştirmelerinde, dört edindiği meselenin politik, sosyal ve ekonomik boyutlarına odaklıyor. Olayların ve olaylara”

1 Sanatçının editörle yazılarınından alınmıştır. Excerpt from correspondence between the editor and the artist.
assembling of his works, wherein he renders the memory of incidents and spaces on the wood and found materials that he uses as his equipment, sometimes takes days, sometimes weeks. Rather than an individual's work, this is a process of collective thinking, constructing and experiencing begotten by Japanese culture and also the activist approach. Grounding their discourse in the local, contemporary, and temporality, the structures people encounter and witness the process of making, invite the viewer to a collective construction process wherein the space and relationships are in motion.’

— Zeynep Berik
Thomas Hirschhorn’s *Timeline: Work in Public Space* (2012) could be read as an inverted manifesto, where the artist, instead of establishing ideas and principles for a future practice, reflects on art with his personal experiences. The work, which uses the timeline structure as a visual system, emerges as a mural collage of documents depicting a selection of previous works, mostly precarious monuments dedicated to philosophers. This precariousness provokes a sense of immediacy that stems from an urge to materialise a specific world of ideas, derived both from the collage technique and the elements commonly used by the artist—cardboard, paper, photos, photocopies, tape, among others. *Timeline* reflects Hirschhorn’s refusal to analyse his work before experiencing it, in line with one of the artist’s self-imposed rules of acting in ‘headlessness’. It clearly displays the idea of analyses-after-the-fact as a non finito and partial retrospective about his oeuvre but also as an autonomous artwork that interconnects a set of ideas. *Timeline* respects strategies of his previous endeavours, generating new conclusions about his practice.

The collage is composed of 14 texts and images that revisit his works on public space, such as the impermanent monuments on Spinoza, Bataille, and Deleuze, realized in collaboration with specific communities. *Timeline* is a self-reflective work that appears at a particular moment in Hirschhorn’s practice: just before developing his fourth and last monument.
The pedagogical approach and various guidelines of his previous projects are present, not only as part of a detailed review about his past but also as principles applied to *Timeline*: the will to share knowledge and experiences with a ‘non-exclusive’ public and, at the same time, defend the autonomy of the artwork; and the total involvement of the artist in the process of developing the pieces with a working methodology he calls presence and production. (These are projects where the presence of the artist is required for the production of artworks—although Hirschhorn is not physically present in *Timeline*, he is there symbolically in the texts derived from his personal writings.)

*Timeline* conveys the underlying premises of Hirschhorn’s thought and practice and also reflects on the relationship between art and public space during the last few decades.

– Javier Villa

WOUTER OSTERHOLT & ELKE UITENTUIS
Osterholt 1979’da Leiden, Hollanda’da doğdu; Uitentuis 1977’de Sneek, Hollanda’da doğdu. Osterholt Warns, Hollanda’da yaşıyor ve çalışıyor; Uitentuis Amsterdam, Hollanda’da yaşıyor ve çalışıyor. Osterholt 1979 in Leiden, the Netherlands; Uitentuis born in 1977 in Sneek, the Netherlands. Osterholt lives and works in Warns, the Netherlands; Uitentuis lives and works in Amsterdam, the Netherlands.

The artist duo Wouter Osterholt and Elke Uitentuis develop site-specific projects exploring the public sphere as a domain in which different communities collide. By adopting a research approach similar to investigative journalism, they reveal and unravel conflicting interests that define local politics and the configuration of the public. Through direct interaction with people—both bystanders and those immediately involved—the artists open up delicate and politically sensitive topics of debate. Consequently, their projects often assume the shape of a public platform that activates individuals to express their personal relationship to the political.

Monument to Humanity – Helping Hands (2011-2013) centres around the public debate that arose after Turkish Prime Minister Recep Tayyip Erdoğan called the Monument to Humanity in the city of Kars on the Armenian border a ‘freak’ and ordered its demolition. The sculpture in question was commissioned as a—albeit controversial—peace monument in reference to the deep rooted Turkish-Armenian conflict. The artist — Mehmet Aksoy — tried to prevent the demolition but failed in turning its fate. As the demolition of the sculpture became a heated topic of debate, Osterholt and Uitentuis sought a way to record the variety of positions and opinions around the issue.
April 2011, at the time of its demolition, the monument of two human figures facing each other was almost finished. The only missing part was one figure’s monumental hand extended to the other in peace.

Osterholt and Uitentuis’s *Monument to Humanity – Helping Hands* is a life-size replica of the hand, which they wheeled through the streets on a handcar, provoking spontaneous reactions from passers-by. They asked people their opinions about the monument, and these recorded comments were collected. They also asked the interlocutors to make moulds of their own hands, in any position they preferred. The resulting series of approximately 120 casted hands became an alternative Monument to Humanity temporarily installed on a hillside in Kars in 2011. In scope of the 13th Istanbul Biennial, their interviews about the monument will be published as an artist’s publication and disseminated free of charge to visitors of the exhibition.

*Monument to Humanity – Helping Hands* not only represents the diverse political and cultural views that define Turkish society, but it also explores the limits of democracy and freedom of expression when it comes to the creation of national monuments and symbols.

– Rieke Vos
YTO BARRADA
Yto Barrada’s *Beau Geste* (2009) documents an action in a vacant lot, inspired by the Diggers movement and the 1939 remake of *Beau Geste* with Gary Cooper. The new owner of a lot had made a deep, fatal notch in this palm tree (a *Phoenix canariensis*) and was waiting for it to fall. Then he could build on his lot.

The phrase *beau geste* originates from the French and means ‘a gracious, fine gesture’, especially one that is meaningless.*

*Although Tangier, Morocco, may still be lodged in the West’s cultural imagination as a smuggler’s playground, a refuge for degenerates and poets, it is almost unrecognisable from the ‘Interzone’ era of William Burroughs and Paul Bowles. “In a way, Tangier doesn’t exist”, says artist Yto Barrada. “It’s a changing idea as much as a city.” Having grown up in Tangier and returning some years later, Barrada tends to focus on these changes—from her photography series *The Strait Project*, which shows how a culture of migration is etched in the cityscape, to the 2009 film *Beau Geste*, in which a group of men use

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*Beau Geste’in sinopsisinden alıntı. This is an excerpt from the synopsis of Beau Geste.*
concrete to reinforce a palm tree in a futile attempt to prevent a patch of land from being redeveloped.

Though there's a dispassionate, documentary stance to this work, Barrada herself is rarely content just to observe. When the Art Deco Cinema Rif building, which overlooks the city's Grand Socco square, was threatened with demolition a few years ago, she led a group that took over the lease and transformed it into the Cinémathèque de Tanger. It now presents a large and varied programme of screenings and workshops throughout the year, as well as accommodating festivals and housing an archive of North African cinema.'

— Ian Francis

Yapıtlarında serinkanlı, belgeseli andıran bir duruş benimsese de Barrada'nın kendisi sadece gözlem yapmaya nadiren razı oluyor. Birkaç yıl önce Grand Socco Meydan'ı'na bakan Art Deco üslubunda tasarlanmış Cinema Rif binası yıkım tehdidiyle karşı karşıya kalınca, binanın kira sözleşmesini üstlenerek burayı Cinémathèque de Tanger isimli yeni bir oluşuma dönüştüren gruba öncülük etti. Bugün bu oluşum, yıl boyunca son derece geniş ve çeşitli bir gösterimler ve atölyeler programı sunuyor, festivallere evsahipliği yapıyor ve Kuzye Afrika sinemasının arşivini bünyesinde barındırıyor.”

— Ian Francis

Bu metin, Ian Francis’in Haziran 2012 tarihli Sight and Sound dergisinde Yto Barrada ile yaptığı röportajdan uyarlanmıştır. This text is adapted from an excerpt in “Tangerine dreams: Yto Barrada”, interview with Yto Barrada by Ian Francis in Sight and Sound magazine, June 2012.
Zbigniew Libera greatly impacted the post-1989 Polish art scene that followed the regime change, radicalising it and—according to his 2001 manifesto—declaring a cold war on society. His transgressive works, some produced in prison or at a psychiatric hospital, address issues such as the objectification of the body, the perversity of child’s play, and the commercialisation of the Holocaust. Since the 1980s this underground artist has experimented with a range of media: first video and photojournalism, followed by drawing and installation, and currently staged photographs and film. He has modelled for the prestigious avant-garde artist Zofia Kulik and played in punk and industrial music groups. He is presently working on a science fiction feature film debut.

In recent years, Libera has focused on debunking the idea of the ‘objective truth’ of the media by exposing its tools of manipulation. He deconstructs political and historical realities that are based on ‘second-hand’ testimony and experienced through (the always suspect) posed, journalistic frames that seduce the eye, while lulling the viewer’s vigilance.

Libera’s most recent staged photographs, including the 2010 panoramic The Exodus of the People from the Cities and the 2008 series The Gay, Innocent and Heartless, are ‘postcards’ from a future, post-apocalyptic world. Two of the works presented at the exhibition, History Lesson (2012) and First Day of Freedom (2012),...
are part of the photography series New Histories that shows small communities seeking new forms of social organisation, alternative economies, and, above all, a means of survival in places emptied by an unnamed catastrophe. History Lesson, with guards patrolling a ghost town, was staged in the now devastated Borne Sulinowo, a Polish town where Russian troops were garrisoned during communist times. First Day of Freedom shows the survivors celebrating ecstatically among the ruins of the old world. Libera suggests the dawn of new forms of self-organised community: a world after religion, a nation-state, banks, and multinationals.

The third presented photograph, African Tales by Shakespeare (2011), was commissioned by the Nowy Theatre in Warsaw as the poster for a show by the same title presenting a postcolonial reading of texts by Shakespeare, J. M. Coetzee, and Wajdi Mouawad. Libera draws on the life of the German director Leni Riefenstahl, who, although most famous for her Nazi propagandist films, photographed the Nuba tribe in Sudan between 1962 and 1977. The photograph shows the camera-laden 60-year-old Riefenstahl accompanied by burly, naked African men. Libera replicates and reinterprets the situation in a striking, novel configuration: an Asian tourist poses with the ‘primitive’ natives in the Polish mountains. – Sebastian Cichocki
GALATA RUM İLKÖĞRETİM OKULU
GALATA GREEK PRIMARY SCHOOL
2 Wang Qingsong
4 Nathan Coley
5 Peter Robinson
6 Lale Müldür & Kaan
Karacehennem & Franz von Bodenischwing
7 Falke Pisano
8 Basim Magdy
9 Jean Rouch
10 Toril Johannessen
11 Annika Eriksson

12 Mahir Yavuz & Orkan Telhan
13 Bertille Bak
14 Eimgreen & Dragset
15 Martin Cordiano & Tomás Espina
16 Vermeir & Heiremans
17 Agnieszka Polska
18 Şener Özmen
19 Serkan Taycan
20 Newspaper Reading Club
(Fiona Connor & Michala Paludan)
21 Mülksüzleştirme Ağları
22 Volkan Aslan
23 Sulukule Platformu
24 Proyecto Secundario
Liliana Maresca
Agnieszka Polska examines the concepts of amnesia, memory, and remembering, specifically as they pertain to art history, investigating the institutional mechanics of the legitimisation, exclusion, and mythologisation of art. She focuses on ‘incorrectly memorised’ art history facts rather than marginalised or forgotten ones. Polska’s films document ‘investigations’ into art history events; (fake) ‘material evidence’ is presented as hypnotic animated sequences, with enigmatic props and philosophical texts.

Her film Sensitisation to Colour [Uczulanie na kolor] (2009) integrates and pays homage to the work of the Polish avant-garde artist Włodzimierz Borowski, whose work—in large part—has ceased to exist because he employed unusual, degradable materials. In the film Garden [Ogród] (2010) she explored the work of the legendary conceptual artist Paweł Freisler, who in 1976 abandoned art and left Poland for Sweden. Polska also chronicled in her video How the Work is Done (2011) the 1956 art students’ strike at the Academy of Arts in Krakow (with the basic assumption that every historic account is wrong).

The film Hair [Włosy] (2012) was made as part of the art-and-research project Auropol, initiated by the Polish artist Janek Simon. Simon organised an expedition with his artist friends to Auroville, India, the experimental city where new forms of administration, economics, architecture, and spiritual communality were being
tried out. He examined the influence of the utopian postulates implemented in Auroville on the creative work of his friends, who ‘explore absurd existential problems and doubt the possibility of transparent participation in art’.

Hair, Polska’s contribution as an expedition participant, is a partly animated film about the Polish hippie movement. It begins by posing the following question: ‘If this event, having been transferred to another place, should evolve so as to be completely different, would it become reactive or would it still be part of the same revolution?’ Unlike their American precursors, Polish hippies did not rebel against conservative values or unbridled consumption; instead, they focused solely on creating an alternative reality and detaching from the external world through music and psychoactive drugs. Hair’s protagonists (animated and played by nonprofessional actors) are two Polish hippies, who tag along on a student trip to India. Once in India their ideas about a supranational community undergo a reality check: the hippie movement is dying, its members sinking into apathy, from which they can be rescued only by the enigmatic ‘aurorite’; an unknown, intangible substance that is a catalyst of change when it enters the body.

Sebastian Cichocki
ANNIKA ERIKSSON

“Taksim Meydanı'na kadar koşuyoruz ve etrafında dönüp duruyoruz.”
Using open-ended research methods, performative narrative strategies, experimental framing strategies, and media ranging from video to performance, Annika Eriksson seeks to continuously develop and expand the definition of ‘public space’ that she places at the centre of her artistic practice. During an interview we conducted at her 2012 solo exhibition ‘The Trilogy’, held at the Künstlerhaus Stuttgart, Eriksson responded to my question about her general artistic approach: ‘My works emerge from something I encounter and react on—often in my surroundings—and then I take it from there, sometimes a lot of research is involved, sometimes not. I try to embrace ideas with secrets that will only be clear to me if I execute the work.’

Eriksson’s video *I am the dog that was always here (loop)* (2013) can be considered a sequel to *The Great Good Place*, which the artist shot in Istanbul while participating in an artist’s residency there in 2010. The video, set in the outskirts of Istanbul, focuses on moments of transition and marginalised experiences of time, seen through the lens of a street dog. Having been moved by the authorities to peripheral pockets and no man’s lands outside the expanding city, the dogs are continuously moving along lines of gentrification and corporate city making.

Through looping and repetition, Eriksson relates this process to an experience of time, perceiving the present as a complex gap between past and future—one in which an increasing process of erasure,
Let's raise hell.

“Hadi kıyameti kopartalım.”
spurred on by a shrinking public realm, also removes other registers of being and seeing. *I am the dog that was always here (loop)* is a fictitious fragment of reality focusing on the existence of stray dogs who, having been forced out of the city by gentrification policies, live in exile. As the dogs wander through deserted fields, a voiceover gives us a tour of Tarlabaşı Boulevard, the Grand Rue de Pera, and Taksim Square. Who are the true owners of the city?

— Adnan Yıldız and Annika Eriksson

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“1. ASLA BİR ŞEYİ
ANLADIĞINI VARSAYMA,
ANLAMIŞ GİBİ YAPMA.”
“ÇÜNКÜ SENİN DE AYNI
BİZİM GİBİ BİR ŞEY
ANLAMADIĞINI
BİLİYORUZ.”
“6. ASLA UYKUYA
YENİK DÜŞME.”
“RÜYA GÖRÜRSÜN.”

1. NEVER ASSUME OR PRETEND TO UNDERSTAND ANYTHING.

WE ALL KNOW YOU DON'T, JUST LIKE WE DON'T.

6. NEVER LET YOURSELF FALL ASLEEP.

YOU'LL DREAM.
Basim Magdy’s works of art invariably find themselves in a place where ambiguity and confusion meet, as Magdy’s artistic interests centre around the ideas of incongruity and the absurd. According to the artist, ‘there is a certain poetic quality to ambiguity that lingers and, like an organic entity, keeps growing and multiplying until it reaches a point where it can’t grow anymore. This is the point where either you get what the work is about or you just let it go.’ This final point corresponds to our notions of learning and knowledge. Within all of this absurdity, the question that underlines much of Magdy’s practice is how you know that you know what you know.

Magdy’s piece 13 Essential Rules for Understanding the World (2011), exhibited at the 13th Istanbul Biennial, is a five-minute Super 8 film that was transferred to high-definition video. The video presents images of tulips, with faces painted on them, interspersed with seemingly arbitrary visuals, such as shots of balloons flying, architectural details, a sculpture of a dog, while a narrator speaks over solemn music, itemising the 13 principles and offering condensed explanations for these specific rules. Rule number 7 lists ‘never try to make a point’, since ‘no one will ever care’; rule number 8, ‘never use logic’, is succeeded by the...
Also exhibited in the biennial is Basim Magdy’s *Every Subtle Gesture* (2012-ongoing). By presenting an archive of photos collected over years with seemingly unrelated, lyrical verses, Magdy confronts the viewers with a confusing imagery and asks them to complete the story themselves.
Every Subtle Gesture, 2012-ongoing

BASIM MAGDY

reason 'abstract behaviour is the way of this world'.

But who are these rules for? Is this the world through the eyes of these tulips? Are the principles directed at the audience, other artists, the scientific community, or perhaps Magdy himself? The first rule in the film also applies to much of Magdy’s practice: ‘never presume or pretend to understand anything’ (the reason for which, we are told, is ‘we all know you don’t, just like we don’t’). The ‘you’ here can be either the audience or Magdy, but the ‘we’ definitely refers to the tulips, a point that, in the practice of Magdy, makes perfect nonsensical sense.

– Theodor Ringborg

Bertille Bak works in Paris, her projects take her far and wide as she investigates and instigates group processes in various social settings. Whether in a small coal-mining village in the north of France or a neighbourhood of Polish immigrants in the heart of Manhattan, the artist is capable of re-instantiating what she calls the ‘protective practices’ of microcommunities. Bak then transcribes these processes using her own, almost-ethnographic language of film- and map-making, as well as through drawing and installations. The vacillation of her projects between socially scientific research and art (or fiction) alerts the viewer to the dangerous and wondrous porosity of those frameworks.

Safeguard Emergency Light System (2010), a seven-minute film shot in documentary style, tells a story of protest by residents living in an apartment complex of about 2,000 households in the Din Daeng neighbourhood of Bangkok, Thailand. In 2008 the city-housing authorities announced that, due to the poor conditions of these decades-old apartment blocks, the occupants would be evicted and the buildings demolished to make way for a commercial centre. In response to a lack of compensation or housing offered by the government, the members of the Din Daeng community launched a years-long neighbourhood resistance, which was seldom covered by Thai media.
Koruyucu Acil Durum Işık Sistemi, 2010  Safeguard Emergency Light System, 2010
Through *Safeguard Emergency Light System*, Bak presents one subversive and poetic strategy employed by the residents of one block of flats, who transformed a revolutionary song into a choreographed visual code using household flashlights. The orchestration of clicking torches became a magnum opus of self-organisation, with rigid grid structures surrounding them as the backdrop. Bak's camera lens captures a score of signals —flickering on and off— that resonate far beyond the balconies of Bangkok. —Clare Butcher
Elmgreen & Dragset’s work evokes the conceptual existence of the stage, the anti-monumental, an uncanny understanding of space and the body, the chaos of the city, diversity, and poetic reality. The images, performances and installations that the duo have produced since 1995 have played key roles for architectural reality, the design generation, and the transformation of the visual language of contemporary art. Moreover, they sustain an ongoing relationship with Istanbul through their practice. The 2005 Open House was an open invitation to the public. This spare, roofless architectural structure, a shanty-like ‘nest’ in the middle of a street, shrank from its surrounds but looked towards the stars, with a view of the Golden Horn. In terms of the conceptual relationship between performance and performatif practices, Drama Queens (produced for the 2007 Münster Sculpture Projects) was a turning point in their work. When the project, written as a theatrical play on the topic of 20th century art, was restaged at the 2008 Frieze Art Fair, Kevin Spacey voiced one of the characters.

For the 13th Istanbul Biennial, Elmgreen & Dragset designed different scenarios that take ‘the most personal angle possible’ in order to address the generational breaks and historical transformations experienced in both public space and the political realm in Istanbul. Their performances, which will take place in the Galata Greek Primary School, build on an
existing inclination within their oeuvre. In a performance in 2003 in Galerie Emmanuel Perrotin, Paris, five young men spent the duration of the exhibition thinking, keeping journals, writing in notebooks in an exhibition space full of desks. The artists, who hired the young men, later included their writings in a publication.

To this literary gesture, which suited Paris very well, was added another reason to re-functionalize it in the changing political context in Istanbul: the return of subjectivity. During the process of the artwork’s production, the new, creative political slogans, tags, and sentences that emerged during the Gezi Park protests, their erasure, and daily painting-over (in yellow, gray), and their censorship by ruling powers, stimulated Elmgreen & Dragset to return to the themes of personal and subjective existence, collective thought and individual time. Recalling that politics is a problem of language above all else, we may borrow the language of the street: ‘Damn Certin Things’ and ‘Where are you my love? Here I am my love!’

— Adnan Yıldız
how an idea is your centre

“bir fikrin nasıl insanın merkezi olduğu”

FALKE PISANO
Falke Pisano’s work to date lies in the political and theoretical figurations of speech and bodies, and the potential transfiguration of both within the field of art. Her projects often revolve in cycles (through iterations, involving minimalist sculptural forms, videos, and diagrams), whereby the artist deepens her inquiries into history and discourse. Pisano’s own interlocution of these more material presentations, in lecture performances and voice-over narratives, makes manifest the role of language as a pivotal construct, capable of forming relations between herself and the diverse realms of her artistic investigation, namely subjectivity, authorship, agency, and representation.

Disordered Bodies Fractured Minds (Private M., Patient A. & Traveller H.) (2012), Pisano’s work comprised of two videos, is a part of her much larger project, The Body in Crisis, which she began in 2011. In this project, Pisano focuses on six historical moments, in which living conditions have changed, triggering moments of what she calls, the body in crisis. These events pertain to shifts in various arenas of social life, ranging from the institutional and geographical, to the personal and physical. They include the development of the theory of the four humours in Pergamon; the transition from feudalism to capitalism and the Dutch colonial experiences in the 1500s; as well as the establishment of the first medical educational clinics in France introducing a new approach in medicine.
"eğer bir yandan başkasının çıkarına değilse, hasta olduğuma inanamıyorum"

i cannot believe that i am sick, if
i dont believe that it is in someone's interest
to the sick at the end of the 18th century; and the privatization of prison labour in the United States in the 1980s. In the case of Disordered Bodies Fractured Minds (Private M., Patient A. & Traveller H.), it is the trauma of modern warfare in Europe during the first half of the 20th century. In the first video, Disorder of Composition, this trauma is narrated by the voice of (what is presumed to be) the subject or subjects of crisis. The breaking down of text, image and language, in the second piece Composition, is reconstituted by the artist’s visual and verbal inscriptions. The duality of these pieces in their aesthetics and register, looping asynchronously, actualises the kind of disjuncture between mind and matter, memory and history that forms the basis of much of the Western philosophical inquiry around questions of corporeality. Similarly, the multiplicity of subjectivities named in the title brings to mind what Foucault called the ‘carceral archipelago’, in which, through the state’s implementation of various disciplinary and surveillance apparatuses, citizens, patients, and outcasts are left stranded on a series of disconnected islands. – Clare Butcher
Jean Rouch's innovative ethno-fiction is nourished by his idiosyncratic understanding of visual anthropology, which unsettles the categories defined by Cartesian Perspectivalism earlier ethnographers employed in filmmaking. Rouch encourages the disruption of the boundaries between the world and the self, the mind and the body, the mind's eye and the surveying eye. His bold, playful, and imaginative anthropology is emancipated from the scepticism of intellectual discourse.

The crystal clear inspirations for his particular vision are European Romanticism (including its offshoot Surrealism) and African trance and spiritual possession. Rouch's use of cinema verité is an internalization of \( \textit{kino pravda} \) (film truth), pioneered by Soviet director Dziga Vertov, whose driving force is the capture of fragmented realities, revealing a deeper truth than that which is discernible to the naked eye. Thus, Rouch's cinema is based more on what-ifs than what is. For him (as for Vertov), art is not about the truth out in the world but what the camera could reveal—the truth inside the camera.

Rouch began his long association with African subjects after working as a civil engineer in Niger and Senegal between 1941 and 1944. He carried out ethnographic enquiries in Africa before formally studying the discipline at the Sorbonne from 1945 to 1946. Shot in colour in 16 mm on a handheld camera, his first ethno-fiction, \textit{The Mad Masters [Les Maîtres Fous]} (1955), documents a possession ceremony.
performed on a Sunday by members of the Hauka sect working as migrant labourers in Accra, Ghana. The Hauka emerged as a form of resistance against French rule in Niger during the 1920s and became popular with the rural people who migrated to work in Accra and Kumasi, Ghana. The documentary was made at the request of the subjects of the film, who, after viewing a screening of his Hippopotamus Hunt [La Chasse à l’Hippopotame] in 1950, asked whether he would film one of the most important Hauka ceremonies that took place annually on the Gold Coast.

Rouch’s camera widens the circle of spectatorship for this ritual, performs in it rather than merely documenting, and challenges the viewer’s notions of power and representation in the relationships between the colonizers and the colonized. In the beginning of The Mad Masters, Rouch declares that the ritual to follow is ‘le reflet de notre civilisation’ (the reflection of our civilization). He performs this intense play of mimicry based on possession, leaving the viewer with the fundamental question of who the master really is. – Övül Durmuşoğlu
Lale Müldür
&
Kaan
Karacehennenem
&
Franz von
Bodelschwingh
Here am I, with one big question—
in front of me.

I was asking this in order to be sure that
I am one of those good poets,
whom Proust was talking about.

The alphabets are insufficient.
They were so insufficient that sometimes
it was becoming impossible to differentiate
between the two - the people and
the poets. And I find cinema, more and
more, indicative of beings and their
unnatural circumstances.

Yes, life is a long way while the cinema is
its guerilla warfare.

It searches for the habitual philosophy of life
and death, as well as the barbarity of the soul.

For some time, Istanbul poet Lale Müldür
has been saying in her interviews that
she wants to make films, emphasizing
that, of the various art forms, film is
the one in which she has the most faith.
About a year ago, she crossed paths
with Kaan Karacehennem and Franz von
Bodelschwingh, who had been making
experimental films together for the past
three years. Filmmaking, just like sharing
life, time, and the moment, came about as
a natural process with its own flow. At one point in the resulting footage, Müldür states, ‘I’m the director, Kaan and Franz are shooting the film, baby’, whereby she alters the common perception where the director is defined as the one who ‘shoots the film’. As those who ‘shoot the moment’, in other words, the record keepers, Kaan and Franz construct their subjectivities in the film by making themselves somewhat ‘transparent’. Kaan brushes Lale’s hair; Franz hands Lale a ringing telephone. Set in motion by Lale’s words, and augmented through her performance, the experimental narrative—which is simultaneously a portrait, social commentary, even satire—becomes ‘Lale’s Film.’ In Fulya Erdemci’s words, ‘poetry is encarnalized’. With the invitation of Erdemci, who has borrowed the title of the 13th Istanbul Biennial from Lale Müldür’s book ‘Mom, am I barbarian?’, it turns into a collection of moments ‘cut’ from nearly 300 hours of footage for the biennial exhibition. A station en route to a feature film, Violent Green (2013) both collects the wild, fragile and uncanny moments within the public/space in contemporary Istanbul, and brings us closer to poetry nested within the moment. Violent Green is almost a prelude from the upcoming film. Chinawoman’s song ‘I’ll be your woman’ passes through it. Upon white snow, among the fantastical beauty of today that recalls the ‘Wizard of Oz’, it becomes a silent poem.

LALE MÜLÜDRÜ & KAAN KARACEHENNEM & FRANZ VON BODELSCHWINGH

Galata Rum İlköğretim Okulu  Galata Greek Primary School
Mahir Yavuz and Orkan Telhan’s collaborative practice is centred around questions concerning the culture of data and its social, economic, political, and legal implications for public space and the built environment. Their work involves developing new tools, technologies, and media that uses data-driven frameworks to engage with online and offline audiences via publications, art objects and installations. Their practice utilizes multiple modes of inquiry—from cultural ethnography, statistical and semantic analysis and investigative data journalism—to provide a multitude of perspectives on topics such as the recent economic and political transformations in modern history of Turkey, the impact of technology on globalization, and neoliberal social engineering projects around the world.

The Road of Cones: The Eviction of Social Memory (2013) is set up as a reminder for the so-called transformations in public memory of Turkey. Under the rubric of urban renewal, Turkey is facing a historical eviction; a systematic and multifaceted project pursued by many actors from capital owners to religious and political leadership. It involves the displacement of ethnic communities, redistribution of wealth, the privatization of natural resources, the transformation of urban land to finance the state apparatus, and more importantly, the replacement of public memory with new narratives in support of the ruling class. As a country historically shaped...
by multiple military, political, and economic interventions, Turkey is very familiar with such transformations, yet each time it encounters a new one, it is presented in the public domain as if it is an exception.

In *The Road of Cones*, the structures translate the transient and fluid nature of events through data captured from online media and turn them layer by layer into conic form. The cones are made of kilometre long paper reels that archive the cyclical and repetitive nature of the transformation narratives through news clips, statistics, public records, and legal tender. However, instead of taking the form of didactic visualizations, they feature streams of data; an abundance of information that is to be experienced as a symbolic embodiment. Walking through the road of cones, the audience witnesses an homage to all histories of eviction in these ancient lands; from the roads that are furnished with statues that stand for once ‘victorious kings’ to public spaces and monuments that glorify the ethnic, nationalistic, and religious cleansing projects that handed over power from one class to another. The cones seek to be read as discursive depictions of complex realities rather than work as abstract mapping, diagramming, and interpretation schemes which promise to reveal a truth, either in the servitude of the evicted or the evictor. – Mahir Yavuz & Orkan Telhan
Cordiano was born in 1975 in Buenos Aires, Argentina; Espina was born in 1975 in Buenos Aires, Argentina. Cordiano lives and works in London, UK; Espina lives and works in Buenos Aires and Córdoba, Argentina.

**NÜFUZ ALANI [DOMINIO] (2011)**

İspanyolca dominio kelimesi “mülk”ün —özel mülk, kamu mülkü ve sanal alan adı— en geniş anlamıyla sadece “alan”ı tanımlamıyor, aynı zamanda hakimiyet domaine [DOMINIO] (2011) is the only collaborative work by Martin Cordiano and Tomás Espina. For a decade their practices ran in parallel-but-separate spheres until they came together at a residency in MAC/VAL, Paris, in 2011. Espina—mostly working with gunpowder, smoke, and graphite—has become a poète maudit (accursed poet) of the violent social uprisings of post-crisis Argentina, which he intermingled with the hidden, irrational struggles of the individual’s mind. Around the same time, Cordiano developed his installations as ongoing research about the notion of construction as a utopian metaphor for the social and individual narratives that could emerge from spaces or materials, and a rigorous analysis of rigid architectural structures that determine human behaviour and naturalised collective agreements. This specific tandem between destruction and construction was the starting point of a particular line in both artists’ work: an unknown past violence that would be followed by a possible, although already impaired, restoration.

The Spanish word dominio not only signifies ‘domain’ in the broadest sense of property—private property, public domain, and virtual-domain name—but it also suggests a complex symbolic relationship between domination and...
one’s psychological construction:
when one has lost or regained self-control.
The title of the installation is one of the
to transcend the initial impression
of the work and to see the complexity of
defining a clear border between the private
and the public—this delineation starts at
home and not only involves property but
also control and self-control, authority
and knowledge. The tainted border is
intensified by the embedding of a private
room, evidently displaced, into a public
scenario, such as an artistic venue.
Thus, the spectators experience a subtle
loss of spatial coordinates inside a room
that could be their own, where the trauma
and its cracks have become a naturalised
landscape of everyday life. The room is
at once active, functional, yet paradoxically
frozen in time as it becomes a fieldwork of
contemporary archaeology in the exhibi-
tion space. Estranged from the historical,
this contemporary archaeology is based
around the crack—the symptom—and
not the object. A crack that could be
the current socio-political fragmentation
in late capitalism, the breakdown of the
contemporary self in times of crisis,
or the traces of natural disasters.
The reassembly or restoration—inevitably
with the crack marks still discernible—
could be a metaphor of social or individual
healing, the impossibility of erasing
the scars of a damaged body, or just
the way people keep moving forward after
a violent phenomenon. — Javier Villa
MÜLKSÜZLEŞTİRME AĞLARI
Networks of Dispossession is a collective data compiling, mapping and publishing project on the capital-power relations of urban transformation.

Urban transformation is not a new concept for the contemporary city. Especially in the last decade, knowledge has been and is still being produced on the aftereffects of urban transformation, architectural fabric and neighborhood struggles. Nonetheless, despite this accumulation of knowledge, urban transformation policies, which have also triggered the Gezi resistance, suffer from severe unresolved problems. That is why Networks of Dispossession makes an open call to all actors within the field for interconnecting the data and knowledge, generating a database and developing an ethic for civil investigation/calling to account.

What are the relations among the stakeholders of urban transformation? What kinds of partnerships have been established between the state and private corporations during the urban transformation process? What other institutions are run by the contractors and subcontractors of urban transformation and the managers of construction, architecture, real estate and tourism companies? What are the connections between the contractors of mega projects that constantly agitate the
MÜLK SÜZLES
TİRME
AĞLARI
ATÖLYESİ

6 Haziran Perşembe
Saat: 11:00 - 13:00
Yer: Gezi Parkı
MÜŞTEREKLER ÇADİRZ

bülüşma noktası, kendi atölye almımızı İşgal edicez
Kentsel politikaların birincil odak alanlarından birisi olan ve Gezi sürecini de tetikleyen Beyoğlu bölgesine yönelik projeler arasında ne tür ilişkiler söz konusu? Azınlıkların mülksüzleştirilme süreçleri ve bu süreçler sonunda oluşan rantı sahiplenen kurum ve şirketler arasında ne tür ortaklıklar mevcut? Bu ve benzeri iktidar ilişkilerini açığa çıkaran sorularla ilgileniyoruz.


– Mülksüzleştirme Ağları agenda of the city? To which specific capital groups is the people’s tax money being transferred through the reconstruction/management of public property? What are the connections between projects targeting the district of Beyoğlu, which is among the primary focal areas of urban policies? What are the processes of depriving minorities from their property and the partnerships between the state institutions and private companies that have appropriated the unearned capital resulting from these processes? We are interested in questions that expose such relations of power.

The project runs on internet as a web service and its interface allows contributors to enter data, share their works, and explore the network maps interactively. Technical infrastructure of the web service is the collective mapping platform Graph Commons developed by Burak Arıkan. Data points with indicated sources on this platform can be digitally searched by everyone, are easily accessible, and can be referenced as external links.

The first workshop in scope of the project took place in Gezi Park on June 6, 2013. The group has been working on shared documents online and on-site ever since. The data and relational maps will be displayed in the biennial both as static prints and in digital formats. Workshops will also be conducted on dispossession and urban policies, relational data compilation, network mapping, and publication/socialization of the generated data throughout the biennial.

– Networks of Dispossession

Galata Rum İlköğretim Okulu  Galata Greek Primary School
NEWSPAPER READING CLUB
(FIONA CONNOR & MICHALA PALUDAN)
Fiona Connor’s installations are typically collections of objects or structures that quote existing architectural systems. Some recent projects have documented vernacular structures, while others have explored the architecture and display mechanisms of the museum. Connor’s works evidence a sustained dialogue between place, location, and representation, and explore how specific environments condition the viewer’s perception of an object. One must negotiate between a reading of what is presented (as three-dimensional documentation) and an imagined response to the original.

For the 13th Istanbul Biennial Connor presents her collaborative project with Michala Paludan Newspaper Reading Club (2013). Random people from Istanbul were invited to read a periodical of their choice, negotiating the paper according to their interests and commenting on it as they read. ‘People don’t actually read newspapers’, Marshall McLuhan says. ‘They get into them every morning like a hot bath.’1 The subjective process employed to navigate a newspaper involves any order of action from looking at the picture on the front page, reading the headlines or the date, and skimming to the back page to reading a bit here and there as headlines or bylines pique one’s interest. All newspaper readings were recorded, transcribed, and printed.

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katkıda bulunanların tüm “gazete okumaları” kaydedildi, deşifresi yapıldı ve biennial mekânlarında dağıtılmak üzere gazete formatında basıldı.

İstanbul, Gazete Okuma Kulübü’ne kışkırtıcı ve hareketli bir bağlam sundu. Birçok kişi ve sivil toplum kuruluşu, ülke çapında bir protestoya dönüsen Gezi Parkı eylemleri sırasında polisin uyguladığı şiddeti yeterince takip etmediği için medyayı eleştirdi. Diğer yandan, sosyal medya protestolar hakkında bilgi dolaşımının sağlanması açısından hayatı önem kazandı.


Connor is interested in the way architecture and public space are the interface for the experience of the world. Similarly, newspapers mediate people’s experience of events that transpire outside their personal experiences. Newspaper Reading Club draws attention to the hegemonic control that structures in power have over the media and how this influence affects the public consciousness (at times fuelling outrage). The project tracks and records for posterity, the media’s response to the current events taking place in Istanbul, through the very subjective and active filtering or editing process of individuals. Their response is documented in newspaper form, acting as an alternative news source, one that retains the voice of the individual.

– Danae Mossman and Sarah Hopkinson
Peter Robinson’s work investigates both the materiality and the metaphoric potential of his chosen medium. Robinson’s sculpture propositions—whether the massive weightless volume of polystyrene forms or the densely contracted materiality of felt—play out various oppositions (such as density and lightness, dispersion and compression) and reference the formalist legacies of minimalism, postminimalism and conceptual art.

In Ruses and Legacies (2013) Robinson employs typical minimalist forms, such as cubes, cylinders, planes, and lines, to challenge the audience’s perception. On first impression the installation is a disorganized array of primary forms borrowing from a literalist language of minimalism. However, things are not as they seem to be: hard forms are soft, soft forms are hard, voids are solids, solids are voids, multiple is singular, the disorganized is organized and random is intentional.

A densely installed collection of forms litter the space: oval and circular transparent Plexiglas discs rest against transparent cubes; felt poles lean against, on, or inside cubes; poles of many sizes abut others (some stand erect and others fold). Each form acts in opposition to the next, veering away from any fixed position—they are circuits that loop rather than come to a conclusion.
It becomes clear that each cluster of objects is intentionally grouped; however, the angular arrangement of objects suggests that this installation is incomplete. Objects lean against the walls as if their use is undecided or to suggest additional possibilities than those presented in the room, allowing the viewer to imaginatively extend the installation outside of the four walls of the space.

The 13th Istanbul Biennial focuses on the public domain and how different ways of occupying space can be conceived of politically. Robinson’s installation is an index of forms that examine the ways in which they can be condensed into spatial models crafted from materials (felt, Plexiglas, and wood) that are themselves results of processes of compression and extension. In doing so the work alludes to ways in which public space also contains the ability to contract or amplify a context through, or dependent upon, its arrangement.

– Danae Mossman and Sarah Hopkinson
PROYECTO SECUNDARIO
LILIANA MARESCA
After the violent uprisings in Argentina in 2001, a group of artists (who later assumed the name Liliana Maresca Secondary School Project) initiated various social and artistic endeavours in La Cava de Villa Fiorito, a shantytown in Lomas de Zamora, Buenos Aires, Argentina. Since 2007 they have focused their efforts on developing an educational programme with a visual arts focus for the public secondary school no. 349 in the neighbourhood. The Ministry of Education approved the programme in 2009.

The project is an independent collective engaged with the socio-economically deprived Fiorito community. The collective works to empower community members through an educational proposal of contemporary art strategies derived from the neighbourhood’s identity and particular—and very immediate—problems such as discrimination, domestic violence, child labour and the absence of public services. Firmly grounded in the grassroots and employing local cultural elements and participatory methods, they prioritize being inclusive. The collective’s current members—Lorena Bossi, Florencia Cabeza, Ariel Cusnir, and Leandro Tartaglia—operate not merely as pedagogical advisors to the school’s authorities, but also as practitioners and educators, integrating visual-arts methodologies into the general curriculum.
These methodologies seek to develop the students’ perceptions both as spectators and producers of visual culture, and foster critical thinking and creative solutions for difficult everyday situations. The artists generate relationships with artistic institutions and alternative art spaces; organizes visits to museums, art centres, and art fairs for children who have almost never left the neighbourhood; invites artists and art professionals to lecture at the school. The collective also organizes art exhibitions featuring renowned artists in hallways and classrooms, using their work as pedagogical material for academic subjects: Leon Ferrari’s Heliografías series for teaching mathematics and geometry; Guillermo Faivovich & Nicolás Goldberg’s Camp del Cielo meteorite project for science and history...

For the 13th Istanbul Biennial, the collective produced a two-part video work: an archival presentation of the history of the project and a documentation of activities the students have been developing in 2013 around the theme of the Istanbul Biennial. The students discussed how to present themselves and the neighbourhood to the global community, combining their artistic exercises in their visual arts curriculum with conventional subjects, such as geography and history, and also conveying the particular context of their shantytown in a documentary video. At the end of the year, the students’ production will be exhibited in the first edition of the Liliana Maresca Biennial, organized by the collective with the participation of all the schools in Buenos Aires that have a curriculum track in visual arts. – Javier Villa
In her practice, cutting across filmmaking, performance, and sculpture, montage is the fundamental gesture Rossella Biscotti elaborates on while approaching technologies of discipline that construct the societies we live in. Her extensive research on historical narratives ties together specific subjects and the histories of particular sites. Archive is only the initial encounter, as she personally engages with people to reveal narratives that focus on their relationships with institutions of state and society.

Biscotti, 13. İstanbul Bienali’nde sergilenen yapıtı *Santo Stefano Hapishanesi*’nde (2011-2013) mahkûmaları içinde yaşadığı koşullar ve toplumdan yalıtılmanın, fiziksel ve entelektüel becerileri yok eden ve kimliklerini hükümsüz kılan psikolojik etkileri üzerine düşünceler geliştirdi.

The Santo Stefano Prison is located on a small island on the Mediterranean Sea. It was the first prison built for life imprisonment in Italy and the first one to use a panoptic structure, taking as reference the San Carlo Opera Theater in Naples. Contemporary to Jeremy Bentham’s designs of the Panopticon, this structure renders all cells visible from a central point, thus creating a permanent feeling of surveillance. Santo Stefano opened its doors as a modern prison in 1793 and was operational until 1965. Many political figures in Italy—mostly anarchists and communist leaders—were imprisoned at this location.
In *The Prison of Santo Stefano* Biscotti produced imprints of spatial segments of the prison’s floors with lead sheets and filmed the process with 8 mm footage. This process — the carrying of the raw material to the island by hand, hammering and reshaping it, and taking it back to the mainland — symbolizes the prison’s existential conditions on many levels: it recalls the hard physical labour involved, represents the permanent marks the prison could leave on the body, and evokes a concrete sensation of the prison’s spatial restrictions through the sculptures shown as full-scale maps of one cell and a fragment of the courtyard. Biscotti is after the traces of the bodies who lived inside and capturing their resistance through fragility. In the film, the making of the sculptures is accompanied by a political action (‘Bringing flowers to the cemetery of the detainees that died in life imprisonment’) that was initiated by the artist and Nicola Valentino—former political prisoner with a life sentence—and supported by detainees of different Italian prisons. During 2012 and 2013, the unmarked graves of the island’s cemetery were named thanks to a map drawn by an anarchist that had visited the island shortly after the prison’s closure, and the action grew into the movement *Liberi dall’ergastolo* (‘Free from life imprisonment’).

– Javier Villa and Övül Durmuşoğlu


– Javier Villa ve Övül Durmuşoğlu

**Santo Stefano Hapishanesi**, 2011

**ROSSELLA BISCOTTI**

*Galata Rum İlköğretim Okulu*  *Galata Greek Primary School*
Serkan Taycan, who often produces series of photographs exploring issues of urbanization, the home, and belonging, delves into the relationship between the process of photographing and the resulting images that straddle the boundary between documentation and fiction. Taycan has transformed the tension between images and complementary maps and texts into his work material.

**Homeland** (2009) consists of square-format photographs Taycan took across Anatolia, Turkey. Each image is quite independent —isolated from the rest of the series, for lack of a better word—through Taycan’s specific framing and composition, serves as a testament on its own; **Homeland** reads as a series of statements and moments, which makes it inherently photographic.

**Shell** (2010–2012), on the other hand, takes on a formalist, painterly approach to make unassuming statements about the rapid, horizontal growth of Istanbul. Formed during the months of travelling to many new housing-project construction sites, quarries on the periphery of the city, Taycan’s back and forth movement was represented in the gallery space by the newspaper/poster that not only had texts from two different perspectives—a sociologist and a visual artist—but also a map that documented where he had been. As photographs, on a very basic level, are always marks of light that betray where the photographer and the subject have been, this map was essentially a subversive gesture—a double underscore.

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The project titled *Between Two Seas* (2013) that Serkan Taycan produced for the 13th Istanbul Biennial is about ‘Kanal Istanbul’, one of the mega urban transformation projects that the city of Istanbul is going through. Taycan takes a closer look at ‘Kanal Istanbul’ and experiences by walking this ‘Crazy’ project that is planned to be opened between the Sea of Marmara and the Black Sea and contain two cities with a population of one million in each. The artist walks on this route of 69 kilometres for four days, and aiming to share his experience with the viewer and all interested Istanbulites he photographs each kilometre of the path that he has opened by his act of walking.

As is the case with such mega projects planned with a top-down approach without taking into consideration that which is local and micro, ‘Kanal Istanbul’ project as well pays no regard to the existing history, life, flora or topography of the place. By mapping this route that contains cultural and historic elements such as Istanbul’s oldest settlement Yarımburgaz Cave as well as old quarries, lignite mines, water basin, and inner city orchards, and sharing on this map the texts of a work he co-produced with the urban sociologist Jean François Pérouse, Taycan is inviting Istanbulites to experience this area which is faced with the very imminent threat of obliteration. – Merve Ünsal

The first target of large-scale urban transformation in Istanbul was the Sulukule neighbourhood, one of the oldest Roma settlements in the world. Located within the conservation zone of the World Heritage Site Istanbul city walls, it was not only the harbinger of urban transformation policies and implementations, but also became renowned through the innovative urban struggle practice developed by the Sulukule Platform.

By asking 'Will they be able to change the name Sulukule? (2007-2013), members of the Sulukule Platform discuss these processes of transformation, and open to debate the platform’s own horizontal and open structure and transformative activities that are not restricted to the demolition of the residents’ homes, and practiced in interaction with the community. The platform poses the question ‘What renders an urban struggle successful, what makes it a failure?’ both to itself and to the audience.

The life force of the demolished ‘place’, the new values society gains through the struggle, and the ensuing transformation are ingrained in memory, and transmitted. Thus, the name Sulukule now forms...
Ölüşeşğire Kanka
Osğel Diniza
Demolition in Sulukule began in 2007. Chamber of Architects, Urban Planners, and the Platform had appealed to the Administrative Court for the cancellation of the project. The court did not grant a stay of order. In 2012, the local court revoked the joint project on the grounds that it was ‘not in the public interest.’ Meanwhile, new houses had nearly been completed. Despite the court decision, the houses were handed over to their owners. The people of Sulukule who had been forced out did not leave the neighbourhood. They have settled in streets closest to their demolished homes. Through the Platform’s activities, children get music and dance classes, academic support; and women get vocational training. The new lives of the people of Sulukule, launched with new spirit right beside their former homes, when juxtaposed with the soulless new housing project built by the regeneration project, demonstrates how futile the implementation of urban transformation is.

Will they be able to change the name Sulukule? presents the Sulukule process and the ongoing struggle via a timeline to trigger a debate on what was lost in the demolition, and what has emerged anew, transmitting the key points of the process. Further topics of exploration include the right to the city, the right to housing and property, the right to education, the right to cultural identity and the legal negotiation between the government and the Platform.
Toril Johannessen places topics such as sustainability, perception, and economy in a realm somewhere in between art, technology, and science. Many of her pieces are conceived around the unmarked, unseen, or unnamed at the intersections of the aforementioned fields. The result is the establishment of connections where there were none before, engendering new correlations between disciplines, such as the history of science and the capitalist market.

While the work concerns interrelations across fields and the development of knowledge, it also questions how it is that knowledge develops and suggests that this evolution might not necessarily be a given.

Extraordinary Popular Delusions (2012) is an installation that layers art, science, economy, and spiritualism. It borrows its title from the book Extraordinary Popular Delusions and the Madness of Crowds (1841) by Charles Mackay, in which the author negates what he considers widely held misapprehensions, particularly financial bubbles. In Extraordinary Popular Delusions, Johannessen seizes on two collective ‘delusions’: manipulations of perception and notions about how contemporary conditions enter society.

The piece consists of a solargram showing the sun cast through a custom-built projector reminiscent of the oldest historical magic lantern. Precinematic projections of this kind were developed...
during the seventeenth century and were then, as in Johannessen’s piece, powered by oil lamps. Johannessen entwines the sun, the quintessential source of energy, and oil, extracted from the depths of the earth. The installation also includes a video and four prints. The text-based video shows Johannessen’s dialogue with late physicist Niels Bohr by way of a clairvoyant medium, discussing energy as a physical phenomenon but also indirectly as a spiritual phenomenon. The four corresponding prints delineate concepts of energy cycles that diverge from the first law of thermodynamics (the law of conservation of energy).

Principal to *Extraordinary Popular Delusions* is the exploration into the methodologies of natural sciences and their influence on other fields. It shows a shifting of systems and symbols, conveying a consideration into new fringe sciences, including thermoeconomics. Thermoeconomics applies thermodynamics to economic theory and is a discipline belonging to ‘cycle research’, which attempts to understand the unifying forces that regulate unrelated cycles, such as sunspot activity and the stock market.

– Theodor Ringborg
Vermeir & Heiremans’ (Katleen Vermeir and Ronny Heiremans) videos and installations investigate the complex relationship between economy, spatiality, and social reality in today’s highly globalized world. Focusing on the mechanism of financial structures and the ways in which they produce and generate cultural processes, the duo raises questions about the ever-growing entanglement between urban development, social status, and fetishism. They explore the shifting nature of financial markets in relation to subjectivity and ask how the characteristics of the global economy produce new modes of self-perception. The artists employ financial tools, historical references, technology, and cinematic language to reflect on social codes as well as on the production of value in today’s artistic and non-artistic realms.

In their 2012 video project The Residence (a wager for the afterlife), in parts evoking the wager in Goethe’s Faust, Vermeir & Heiremans collaborated with the Chinese artist and architect Ma Wen, who plays two roles: a capitalist and an artist. The first character, an opportunist cultural entrepreneur, perceives the world through a financial lens and constantly shares his insights on the economic contribution of the ‘creative class’. Ma Wen’s second role as a long-haired artist represents the other side of this money-oriented reality: as a dissident of the ongoing accumulation of wealth, he finds himself excluded both physically and symbolically from...
the gated communities that comprise this flashy world. The project features two additional fictional characters: a wealthy investor and a woman named Lady Credit, an emblematic figure, performed by one actress who plays all the dozen female roles in the film.

Filmed in China and Belgium, The Residence narrates a compressed and frenetic plot—the entrepreneur is commissioned by the investor to develop a house for his afterlife—that takes place in an excessive, pretentious, and glamorous environment (full of expensive apartments, fancy interiors, and fashion shows). Accordingly, the text that is represented by the different figures is as corrupted as the world they live in: it is not an ‘original’ script but rather an assemblage of quotes from different sources. These sources may include lifestyle magazines or literary works. When juxtaposed with the visuals, these textual and verbal layers intensify the artificial feeling The Residence aims to convey. – Yael Messer
Volkan Aslan is preoccupied with objects that are made to speak. Collecting and assembling found objects and images—ranging from film stills and photographs to flea market knickknacks and old tables—he gives agency to these objects that are often considered as merely human imprints or traces. In Aslan’s installations, found objects do not simply document the past or testify to a nostalgic moment as they occupy the position of the witness, but more importantly, they are placed in the templates he creates from scratch, and thereby made to tell new stories. His ready-mades produce their own constituency as they are distanced, if not detached, from their own past, and assume an audience who is invited to construct new memories and identities to the objects on display.

For the 13th Istanbul Biennial, Aslan creates a familiar, if not everyday, object: five interlocking rings coloured blue, yellow, black, green, and red—mimicking the renowned symbol of the Olympic Games since 1920. Games Games Games (2013) immediately refers to the institutional identity of the international sporting event, yet Aslan creates a twist by using fading neon lights and a display that looks as if it can collapse any time, pointing to vulnerability rather than a presumed idealism for peace and development. Games Games Games dangles from a wooden beam at the top-floor of the Galata Greek Primary School, as if it is trying to hold on to the support structure of the building.
Rather than being a contained sculpture in itself, neon rings also create an atmosphere, playing with the perception of space. Aslan's gesture suggests the potential urban residues of the Olympic Games that has recently turned into a city branding strategy, causing arbitrary demolitions, large-scale constructions, and idle buildings designed for this mega event.

The use of a known template in Games Games Games recalls a previous work, Exhibition Hall (2009) where Aslan mounted a signboard in an empty space, using golden-colored metal letters that read the sculpture’s own title, often used in exhibition spaces of local municipalities in Istanbul. With Games Games Games, the artist further complicates the absurd gesture of highlighting the institution's attempt to predefine spaces. This time, he distorts the symbol of the object he uses—the Olympic rings—and assigns an unexpected symbol that evokes a potential failure. The artist thus invites the viewer not only to question the object’s function but also the power structures that lie behind it. —Özge Ersoy
Wang Qingsong trained as a painter at the Sichuan Academy of Fine Art (Chongqing, China) but turned to photography during the late 1990s. His distinct style of photography involves orchestrating images like a film director, with large-scale stages, elaborate scenes, and multiple actors. His sizeable colour prints often hint at China’s recent developments, such as its new material wealth, its gaze toward the outside world, and its rapidly growing consumer culture, exemplified by the proliferation of McDonald’s and a new market-driven art scene.


Follow Him speaks of the issue of education in China. Things are taught but not learnt, according to Qingsong. Facts are transferred by teachers and regurgitated by pupils and many people fail to understand the real meaning of things. Qingsong’s work depicts a vast amount of discarded textbooks, placing a lonely figure in the middle overcome by the material. Follow You offers further insight along the same line. But here, we see what appear to be students; all but one crouched over piles of books. What is written in the back is characteristic of this series of works and of Qingsong’s practice: an ironic critique of the modern Chinese education system. Although the students have exhausted themselves, it reads, ‘For sustained development’.

– Theodor Ringborg

Lutz Bacher
Jimmie Durham
Jorge Méndez Blake
Héctor Zamora
Stephen Willats
José Antonio Vega Macotela
Jananne Al-Ani
Angelica Mesiti
Maider López
Basel Abbas & Ruanne Abou-Rahme
Didem Erk
Fernando Ortega
Carla Filipe
Praneet Soi
Cinthia Marcelle
ANGELICA MESITI
Angelica Mesiti’s Citizens Band (2012) derives from its exploration of three body states combined. The first is an exploration of the body as a physical entity where emotion and cognition happen. The second is the demonstration of the body as a site of ‘first person’, with a unique, inner life and cultural history. And the third, the transformation of the body as it engages with other bodies in the phenomenal world; as Heidegger suggests, being-in-the-world. This intensity is multiplied through the transport of rhythm, sound and music that flows into the social space, carrying with it culture into culture.

Mesiti’s ‘band’ is four individual films, documenting the performances of musicians working outside official structures of presentation. Cameroonian Geraldine Zongo drums the water in a Parisian public pool. Algerian Mohammed Lamourie sings and plays his Casio keyboard in the Paris Metro. Sudanese Asim Goreshi whistles in his Brisbane taxi. And Mongolian Bukhchuluun Ganburged (Bukhu) plays the Mongolian morin khuur (horse head fiddle) and throat sings on a Sydney street corner. Each player delivers a distinct sound, reflecting its cultural origin.

Mesiti’s video arrangement syncopates all performances and compresses our concentration. We witness each performer individually, before the cacophony of the four soundtracks together.
Mesiti’s films are portraits, and like early portraiture, there is a kind of rural topography in her backgrounds, while their psychical foreground locates them in a newer urban setting. Here however, the background is located in the repertoire of the imaginary. Asim Goreshi’s taxi and suburban location seem to evaporate to become a vast open plain through which birds fly, trees flutter, and wind blows. These images are remembered and flow from his variegated whistling. The Parisian pool, the surrogate river, the original home of Geraldine Zongo’s drumming, is, through the arc of Zongo’s performance, inundated with an imaginary of another place.

Mesiti produces a hermetic space in which her protagonists exist and to which we direct our attention. Zongo, Lamourie, Goreshi and Bukhu seem held between places and cultures. While they play their music, theirs is an authentic, enchanted moment of inner life. They are temporarily not-in-the-world (of Paris or Brisbane or Sydney) but in themselves, and returned to a place encoded in their musical entrainment which keeps vivid the places of exile. Mesiti’s filming, a close up, focused on the face, exemplifying the private moment, enhances this out-of-place-ness.

1 Bu metin Rapture and Rupture (2012); Angelica Mesiti’s Citizens Band’den (yazar: Juliana Engberg, Sanat Direktörü, Avustralya Güncel Sanat Merkezi, Melbourne) alınmıştır. This text is an excerpt from Rapture and Rupture (2012); Angelica Mesiti’s Citizens Band by Juliana Engberg, Artistic Director, Australian Centre for Contemporary Art, Melbourne.
BASEL ABBAS & RUANNE ABOU-RAHME

Basel Abbas and Ruanne Abou-Rahme work collaboratively from their base in Ramallah, Palestine across a range of sound, image, installation, and performance. Their practice, while largely research based, also examines the immersive, experiential possibilities of sound, image and environment, taking on the form of interdisciplinary installations and live audio-visual performances. They have exhibited and performed internationally and most recently founded the sound and image performance collective Tashweesh.

Their work explores issues to do with subjectivity, the politics of desire, disaster, and space, and the absurdities of contemporary practices of power. They often find themselves investigating spatio-temporal resonances in the relation between the actual, imagined and remembered. Their practice is largely influenced by different histories and imaginaries, such as Walter Benjamin’s writings from the 1930s, produced during the height of European fascism and Deleuze and Guattari’s criticism of capitalist desire production and take on materialist psychiatry in the late 1960s.

In The Zone (2011) and Lost Objects of Desire (2010), the duo critically examines the transformation of the Palestine Liberation Organization (PLO) from a revolutionary movement into...
IN THE MIDST OF THE
NOT YET MATERIAL

HENÜZ SOMUTLAŞMAMIŞ OLANIN ORTASINDA

نحن وسط ما لم يتبلور بعد

A line from their video and installation The Incidental Insurgents (2012-2013) presented at the 13th Istanbul Biennial reads: ‘We were lean young wolves, full of pride and thought: dangerous types.’ The two figures of The Incidental Insurgents, almost never seen in full profile, could be nonaction heroes from a dystopian computer game. Their prolonged on-the-road presence is a search that never comes to fruition, but is also a mediation on the figure of the artist as a bandit whose unintentionally and inherently radical gaze generates a timeless zone between the past and future. Abbas and Abou-Rahme address the urgent question of what needs to be said (and how it would be heard) in their particular political context rather than correcting the Palestinian experience for Western audiences.*

– Övül Durmuşoğlu

* Sanatçıların katkılarıyla. With contribution from the artists.
Cinthia Marcelle’s Confront [Confronto] (2005) is part of her series Unus Mundus ('One World' in Latin).

The 9 minute video is not about the narrative it develops, nor is it about video photography. Rather, it is the recording of a carefully staged intervention in public life and takes the form of a training video, as if the artist wanted to encourage others to copy the experiment. This is the poetry of Marcelle’s work, always beginning with curiosity, with an idea or a thought transformed into an experiment; an experiment that ultimately translates back into an image, a clear statement that art is all about the act of setting out to question things.”

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"I wish I could not be traced in the archives"
(Sirkiran | Secret Decipherer | Mistiko Spastis), 2013

“Arşivlerde izim bulunmasın isterdim”  ‘I wish I could not be traced in the archives’
(Sirkiran | Secret Decipherer | Mistiko Spastis), 2013
Sanatçı diyor ki: “Bu; Lefkoşa kentinin her iki kesiminde, Kuzey’de ve Güney’de okuma ve dolaşma şeklinde performatif bir yaklaşımla kentle yüzleşen bir proje… Kibrıslı bir yazarın kendi çocukluk travmalarını anlattığı ve kurguyla iç içe geçmiş bir kitap bulmaya karar verdim. Kentin iki kısmında da bu kitabı yüksek sesle okuyarak yürüdüm. Kendimi gezgin bir okuyucu, kente sürekli bastırılmış geçmiş hakkında hikayeler anlatan seyyar bir anlatıcı olarak adlandırdım.” ¹ – Theodor Ringborg

The artist states: ‘It was a project which confronts the city Nicosia with a performative approach of reading and walking along at both parts, North and South... I decided to find a book which is written by a Cypriot writer about his own childhood traumas and intertwined with fiction. I walked and read the book aloud, in both parts of the city. I named myself as an itinerary reader, mobile storyteller to the city about its own past that has been always repressed.’ ¹ – Theodor Ringborg

¹ Didem Erk, yazarla yazışmasından. Didem Erk, correspondence with the author.
HÉCTOR ZAMORA
Héctor Zamora creates installations, mostly in the public arena, where he investigates the organisation of communities and how urban and architectural environments are expressions of a culture’s sense of place. Introducing temporary scenarios, he intervenes with the social and physical structures of urban spaces and responds to the historical, cultural, or political specifics of the site. He twists collective memories, desires, and fantasies, providing room for new understanding.

His work Zeppelins Swarm (2009) presented at the 53rd Venice Biennale in 2009 envisioned a fictitious invasion of zeppelins that simply appeared over the rooftops one morning and lodged themselves into the narrow streets of Venice. The event was inexplicable. It was captured on video and in photos, and displayed on posters all over the city. One actual zeppelin that got stuck in between two proximate buildings became a visual reminder of the curious incident. While turning the city into a mise en scène of a science fiction story, Zamora humorously comments on the tourist invasions that have so completely come to define the city’s character.

The zeppelins illustrate the artist’s recurring interest in the question of weight versus weightlessness. He emphasizes materiality and uses that approach to find subtle contradictions, such as the contrast between the airiness of the zeppelin balloons and the solid...
By making heavy materials appear light and light materials appear heavy, Zamora challenges the viewer's understanding of stability and structure and addresses the fragile nature of built systems.

Ceramic brick is another motif that often reappears in Zamora’s work. It is a primary element of construction that in its quotidian and universal nature is unobtrusive, yet it contains an enormous wealth of culture and history. In Material Inconstancy [Inconstância Material] (2012), presented at the 13th Istanbul Biennial, bricks are the focus of a dynamic live performance. About 35 bricklayers occupy the hall of a modernist building of Mimar Sinan University in the centre of Istanbul and toss bricks from one person to the other in a continuous loop. The performers accompany their repetitious movements with the chanting of poetry, a proverbial act that increases productivity and reduces boredom while creating a sense of companionship within the group of workers. Along with the urban transformations across the world, Material Inconstancy is a choreography of construction with which Zamora foregrounds the intimacy, the physicality, and the delicacy of corporal configuration in the construction of buildings and societies.

– Rieke Vos
JANANNE AL-ANI
First trained as a painter, Jananne Al-Ani began to explore photography and film just prior to the start of the Gulf War. She perceived the Western media’s depiction of the Middle East as a distortion at best, utilizing the instruments of war to suggest a place unpopulated, with neither a past nor a future. Al-Ani states:

‘The prominent role of digital technology in the 1991 Desert Storm campaign was a watershed in the history of warfare and changed the way war was to be seen in the future. Within hours of the Iraqi invasion of Kuwait, the Western media machine had mobilized its forces and set its sights firmly on the region. Through the portrayal of the population, the culture and, crucially, the landscape of the Middle East, it revealed that the nineteenth-century Orientalist stereotype of the Arab and the desert remained firmly embedded in Western consciousness. The site of the war was shown to be a desert, a place with no history and no population—an empty space, a blank canvas.’

The two videos presented at the 13th Istanbul Bienali are part of a body of work Al-Ani titled The Aesthetics of Disappearance: A Land Without People (2007-ongoing), a project that explores the disappearance of the body in the landscape of the Middle East. Shadow Sites II (2011) responds, in many ways,
to the long-distance satellite reconnaissance devices that can capture this landscape from an aerial perspective. We see from above, as the sun is at its lowest point, each perturbation and indentation in the ground making shadows that reveal traces of buildings, humans and nature. The landscape appears flat and abstracted, its buildings and inhabitants invisible. The shots evoke the United States Air Force F-15E fighter jet search-and-destroy raids on Iraqi Scud missiles at the beginning of the Gulf War: at first it was reported that they had launched hundreds of Scuds, when in fact none had been released. They had not seen what they thought they saw.

In stark contrast to Shadow Sites II’s distant aerial perspective, the second video Excavators (2010) shows up-close a group of ants toiling in the sand, an intimate activity taking place on the ground. The film draws our attention to the continuous transformation the land undergoes. Are the ants the makers of the shapes we see in Shadow Sites II? And moreover, are the ants the ones that will be bombed, the invisible people that do not register in the frantic search for military targets? – Theodor Ringborg

– Theodor Ringborg
Jimmie Durham, a sculptor, writer, and poet, is also a staunch activist for Native American rights. He worked as a full-time organizer with the American Indian Movement and served as the director of the International Indian Treaty Council and the council’s representative to the United Nations between 1973 and 1980, after which he refocused his energies on his art. His work pinpricks the accepted hierarchies of Western culture and politics and also draws attention to marginalized peoples and indigenous cultures. Durham’s bricolages and performative actions wittily provoke the status quo by critiquing Western concepts of religious faith and political power, which he sees as being disseminated and validated through a nation’s use of architecture and monuments.

Throughout his expansive body of work, Durham has been consistently mindful of locality, revealed in his meticulous use of found matter from his immediate surroundings. Natural materials, such as stones, are often assembled with human-made leftovers, such as piping, metal scraps, and other miscellaneous items, to playfully construct figures and structures from both Western and non-Western cultures and beliefs. In manipulating these found objects, Durham forms relationships with them, animating them and reactivating the agency of the materials. Durham describes this rapport in an interview: ‘I especially like discarded things that are not useful. When you go to any place on the street and you see...’
something that was badly made and no longer useful, it’s really comforting. I like it very much. I love the object, and I feel like the object loves me in a certain way because it’s just so completely useless, it’s just being there, it’s not going to bother anybody, it’s not going to do anything... I suppose what I like is specificity.’

The Doorman (2009) originated from Durham’s investigation in obsidian, a Mexican black volcanic glass employed in Aztec, Nahua, Toltec, and Huastec cultures. In this work, it finds form as a red heart in the anthropomorphic sculpture personifying Tezcatlipoca (Smoking Mirror), a major deity in the Aztec religion, whose name alludes to the obsidian mirrors used in shamanic rituals. Often associated with concepts such as the world, discord, enmity, beauty, and war and strife, and also portrayed as a war-lord in the creation of life, the figure of Tezcatlipoca ‘could be seen as an embodiment of change through conflict’.

Similarly, when obsidian breaks, instead of destruction, a moment of transformation occurs in Durham’s rendition of Tezcatlipoca, composed of abandoned objects, where its form and use are manifested anew.

— Christina Li


Time has been appropriated by institutions’, says artist José Antonio Vega Macotela, whose main topic of investigation is time. Following this statement, his works explore the flexible, subjective, and untamed nature of time, and the ways in which it shapes human interaction. His projects often employ informal systems of exchange in which everyday objects are used to reflect on the intangibility of time. Macotela’s practice varies in shape and form: it can be an object, a gesture, a collaborative action, or a film. However, it is geographically specific and takes place in Latin America, and mostly in Mexico.

For the ambitious project Time Exchange (2006-2010), Macotela visited the overpopulated male section of the Santa Marta Acatitlan jail in Mexico City once a week for five years, spending hundreds of hours with its inmates. He encouraged some of them to participate in a unique time exchange: Macotela performed tasks the prisoners could not carry out within the confines of the jail, and in return they completed creative tasks—using their material and social surroundings—as requested by the artist. The criteria were that the duration of the two actions be identical and that they take place at the exact same day and hour. For instance, in Time Exchange 148 the inmate El super-ratón asked Macotela to...
witness his infant son’s first steps. In exchange, during the same three hours, El super-ratón collected and made a composition of the cigarette butts that he found in his cell. While Macotela was spying on Eduardo’s ex-lover for Time Exchange 231, Eduardo created a visual representation of the prison in the form of a board game, using a combination of both his and his current lover’s hair.

These exchanges, which occurred 365 times, quickly became an intimate and binding act between the artist and the participants. The project circumvented the prison’s walls, fences, and bars by creating an alternative economy of time that is both strict and amiable. The byproducts of the exchanges—the objects, drawings, and found materials that make up the prisoners’ creations—are the works on display. They dare the audience to rethink the notions of time and exchange and the subversive potential they hold in today’s capitalist and obedient societies.

– Yael Messer
PRANEET SOI
Initially trained as a painter, Praneet Soi is an artist whose work unfolds around a wide range of media, including painting, drawing, collage, text, slide shows, and performance-lectures. He is interested in the way contemporary media imagery functions and, specifically, in the quality of media to conjoin different realities and visual narratives in our daily lives.

Soi often applies a cut-up technique to media photographs and images of trauma or labour, as a means to explore the fragmentation and distortion of the human body. His work raises questions about corporeality: both in terms of the relationship we have with the environment, as well as how the body relates to daily activities and labour routines.

At the 13th Istanbul Biennial, Soi presents the work *Kumartuli Printer, Notes on Labour, Part 1* (2010). The slide-installation follows the movements of a printer who works in Kumartuli, an old quarter in the city of Kolkata in West Bengal, India, as he operates an outdated treadle printer. It records the motions of the printer’s hands as he feeds paper into the machine and pulls out grainy prints depicting the image of the printer’s hand in labour. By reproducing the printer’s repetitive routine, the sequence of images reveals the entwined relationship between man and machine, between crafted skill, artistic choice and industrial technique.
Together with the slide-show, Soi presents a series of prints and graphic compositions that he developed over the course of his long-term engagement with the printer. For the prints they used images from the printer’s collection of blocks and cheap, coloured sheets of paper used to print receipts. These compositions test the limits of the technical possibilities available within this Spartan workshop and explore the parameters of visual language both in terms of medium specificity, as well as in the broader context of culture.

Kumartuli Printer highlights the labour conditions within the one-man industrial workshops, a common phenomenon in third-world economies that often struggle to compete with post-industrial modes of production. The artwork recognizes both the obsolescent craft and the graphic language that are characteristic of the printer’s practice. The artist’s engagement with the printer, and the ensuing work, is ongoing.

– Rieke Vos

Kumartuli Matbaacısı, Emek Üzerine Notlar, Bölüm 1, 2012
“Life does not exist on a two dimensional basis,’’ Stephen Willats wrote in a brief 1961 manifesto. ‘‘When one walks down a street the sensation is not only a visual one, but a tactile and sound experience. The artist can no longer concern himself with illusions, he must work on a realistic basis.’”

A pioneer of conceptual art in England, Willats has opposed the notion of the artist as the sole author and has pursued civic engagement as he explored the social function of art. The 13th Istanbul Biennial includes a selection of Willats’s early works, in which he envisioned himself as constructor of interactive models and an instigator of change in society.

During the earlier stages of his practice, Willats borrowed models from cybernetics, information theory, and computing to create a new language to defy conventional art forms: the diagram became central to his artistic production. His sketch Art, Society, Feedback from 1963 is a diagram that illustrates a non-mediated, dynamic, rather than mechanical and static, relationship and exchange between the artist and the social context. The sketch is a conceptual model that informs the interactive and participatory works the artist made in collaboration with people outside the conventional art audience.

The twin towers.

Each concept frame has four axioms.

Each floor in the twin towers represents one concept frame that views a social problem via four axioms.

The tower on the left presents actual existing conditions, while the tower on the right prescribes possible conditions.

All axiom points are paired, the ones on the right acting as a critical counter view to those on the left.

Underlying the whole structure is the parameter model which mediates between the twin towers to generate social problem situations.
In his works, the artist uses daily life as a site of investigation: he meets with participants to gather information about their immediate—be it domestic or professional—surroundings. Willats intervenes on photographic prints by incorporating participants’ perceptions of and remodelling proposals for their existing physical and social environments. He displays these works at residential areas and local libraries, encouraging viewers to compare different responses to social patterns, settings, and interactions.

In addition to other works from his earlier period, exhibited at the 13th Istanbul Biennial is The Twin Towers (1977), an abstracted model of resistance against housing estates that reject the complexity of their inhabitants by imposing social behaviours. Each floor of the two rectangular towers in the drawing represents a framework related to a social problem: the left block points at existing conditions, and the right one proposes new conditions. Willats considers the tower block as a medium through which individuals can imagine new realities by creating forms of resistance against the determinism of mechanically planned environments. —Özge Ersoy
New Delhi–based filmmaker Amar Kanwar’s investigative film-essays narrate stories of individual resistance against social and political injustices in India, articulated through poetry and visceral imagery. Kanwar’s commitment to human rights and activism was shaped by two events that took place in 1984: the assassination of Indian Prime Minister Indira Gandhi by her Sikh bodyguards, which resulted in mass retaliation against Sikhs in Delhi, and the Bhopal disaster, the gas leak incident, which exposed half a million people to toxic gases and killed thousands. Through his work Kanwar uncovers stories of the marginalized and dispossessed who are victims of poverty, state and sexual violence, border conflicts, and the racial and caste discrimination in the Indian subcontinent. By summoning and juxtaposing ignored narratives with the country’s ongoing quest for economic progress, Kanwar highlights the inequality in India’s social and territorial histories that are often overshadowed by political and economical processes.

The Torn First Pages (2004–2008) is a nineteen-channel video installation dedicated to Burmese bookseller Ko Than Htay, who was imprisoned for tearing out the first pages of any book that contained propaganda for the ruling Burmese military junta. The Torn First Pages is a tribute to non-violent struggle against state repression.

Kanwar’s contribution to the 13th Istanbul Biennial, The Scene of Crime (2012),

During the last decade, the work of Diego Bianchi emerged as a magnifying and distorting lens of urban life that focused on the formal and mostly chaotic traces of consumerism, specifically the remnants of the neoliberal economic damage of the last post-crisis period (after 2001) in Argentina. Bianchi’s practice proposes an apotheosis of everyday situations, such as the derailment of human excess and the anarchic situation that follows; the destructive force of nature and time; and the assortment of colours, textures, and volumes of commodities. His works vary from small interventions and documentation of a city’s constellations of everyday leftovers to autonomous sculptures or human-scale monuments of decay turning into expanded physical and mental landscapes, with both natural and human-made references: hurricane, swamp, personal Wikipedia, school, market area, among others. In these landscapes Bianchi’s practice arises as ‘an impulse that destroys any serenity, any asepsis, any perceptive complacency. Like a collision, his works confront us with what Maurice Blanchot would call “the sovereignty of the accidental”, in all its fury and madness.’

Bianchi’s project for the 13th Istanbul Biennial is an installation inspired by any given city’s brash commercial activity and activated by performative situations. *Market or Die* (2013) is an absurd enlargement of the present day market, where anything can be sold and bought. Employing the structure of shop windows and street stalls, the artist composes surrealistic connections that shelter found objects or detritus that could be called ‘underclass’: commodities that have lost value or functionality and were removed from circulation. The installation is completed through the presence of a displaced individual or situation from real life, sustaining the behaviour, activity, or social function they would have outside of art. The peculiar connections the objects present are balanced with a hyperrealistic momentum, in which no blind spots can remain—whether between fiction and reality or art and the social—it is just a condensed mass with the force to break through any perceptual naturalisation. – Javier Villa
Maxime Hourani’s creative practice is self-reflexive and socially critical. Skepticism, activism, experimentation, and performance are underlying themes in his work, which blurs the line between art, political action, and life. Hourani’s approach to the three is consistent: he uses art as a vehicle for commentary and critique, approaches activism creatively through art projects, and lives life as an extension and an impetus of artistic, activist production. Creative activism is his way of life, which he employs to question habitual or normative channels of activism. His projects often take the form of performative acts that extend from or relate to a particular space or place. They also conceptually engage the chronotopic explorations that excavate and interweave layers of histories, forms, relations, and investigate meanings embedded within geographies, while underscoring latent and evident power dynamics.

For the 13th Istanbul Biennial, Hourani is creating a book of songs and places. Hourani’s intervention deals with contentious sites at a time when the increasingly gentrified historical centre of the city has come under extreme scrutiny. By directly addressing the ignored infrastructural and sociocultural changes taking place in the city, the work sheds light on them and opens up a platform for inquiries about how such areas and transformations, in all their layers and complexities, can be investigated, analyzed, and challenged. It highlights the relationship, tension, and disconnection between the urban and
Hourani’s project postulates and favours the cross-disciplinary, qualitative, and subjective as effective modes of inquiry, expression, assessment, and protest. He invited musicians from Turkey to engage with visual artists, architects, activists, and cultural practitioners in order to contest the transformation of certain peripheral areas in Istanbul. The participants visited these sites and conducted their own research, drawing on site-analysis methodologies. The musicians worked with the other participants, incorporating their findings into song-writing workshops, through which they produced a repertoire of urban resistance songs. 5533*, an activated space for production, exhibitions and discourse founded and maintained by artists’ initiative, hosts the team throughout the biennial, who will present their findings through words and images and perform the songs. — Nadia El Issa

* 5533’s activities are conducted by Volkan Aslan, Nancy Atakan and Filiz Avunduk.
JEAN GENET
Jean Genet, primarily known as an author, poet, playwright, and political activist, was one of the most prominent and controversial figures of early to mid 20th century Europe.

He was one of the pioneers of avant-garde theatre. His only film *A song of love* ([Un chant d’amour](#)) (1950) is featured in the 13th Istanbul Biennial as a special screening. The silent film, set in a French prison, was banned at its time for its very explicit sexual content. In *A song of love*, Genet returns to his much visited motifs of the other, and master / slave and subject / object dichotomies, using a different medium.


Ağrılıklı olarak yazar, şair, oyun yazarı ve siyasal eylemci olarak bilinen Jean Genet, erken ve orta dönem 20. yüzyıl Avrupa’sının en onde gelen ve tartışmalı figürlerinden biri ve avangard tiyatronun öncülerindendi.

13. İstanbul Bienali Kamusal Programı: Kamusal Simya

Şehri Kamusallaştırılmak

Şehri Kamusallaştırılmak çıkış noktasını olarak şehirdeki son derece gerçek ve vahşi kentsel dönüşümü aldı. Hem İstanbul’dan hem de başka şehir ve ülkelerden gelen katılımcılar, kentsel dönüşüm, kamusal alanın yaratılışı ve bastırılması ile kapitalizm arasındaki ilişki üzerinde düşünmeye ve tartışmaya çağırdı.

PROGRAM

Giriş
Fulya Erdemci & Andrea Phillips

Şiir okuması
Lale Mülümür (şair)

Kolektif Hayal Gökümüz Nerede? Mimari ve Kamunun Krizi
Teddy Cruz (mimar, Kaliforniya Üniversitesi, San Diego Görsel Sanatlar Bölümü Kamusal Kültür ve Şehircilik profesörü, Kentsel Ekolojiler Merkezi (CUE) kurucularından)

Doğャçlama
Cevdet Erek (sanaçu ve müzisyen, İTÜ TM Konservatuari ve Mimarlık Fakültesi, öğretim üyesi)

Olaslıklar Makinesi: Kentselleşme Tartışmalarında Dönüm Noktası, Sanat ve Kent Hakkı
Resimli konuşma: Christoph Schäfer (kavramsal sanatçı, harika tasarımcı, eğitim şovmeni ve davetsiz şehir planlamacı)

Panel: Agorafobi: İstanbul’da kentsel dönüşüm
Yaşar Adnan Adanalı (gelir planlama-cısı, araştırmacı; reclaimistanbul.com ve mutlukent.wordpress.com)
Sedat Doğan (Kapitalizmle Mücadele Derneği, adilmedya.com’da yazar)
Betül Tanbay (Taksim Platformu, akademisyen)
İlhan Tekeli (Şehir ve bölge planlamacı, sosyal bilimci)
Erbay Yucak (hukuq danışmanı, Bir Umut Derneği)

Kuzeybatı İstanbul’un Yeni Beliren Çeperlerine Doğru: “Yeni İstanbul’un çarpıcı gelişimi”
Jean-François Perouse ile Kuzeybatı İstanbul kentsel dönüşüm alanları turu
The 13th Istanbul Biennial Public Programme, titled _Public Alchemy_, examined the ways in which publicness can be reclaimed as an artistic and political tool in the context of global financial imperialism and local social fracture. Three event series were realized in scope of _Public Alchemy_. This series of lectures, workshops, seminars, performances, and poetry readings examined how a political, poetic alchemy is at work, both in Turkey and across the world, in which conventional concepts of ‘the public’ are being transformed. During the Biennial, the Public Programme will continue in a different format with workshops, artist and music performances.

8-10 February 2013
Making the City Public

Making the City Public took as its starting point the very real and violent transformation of urban neighbourhoods in Istanbul. Speakers from Istanbul and other locations were invited to speculate on the relationships between urban transformation, the invention and suppression of public space, and capitalism.

PROGRAMME
Introduction
Fulya Erdemci & Andrea Phillips
Poetry reading
Lale Müldür (poet)
*Where is Our Collective Imagination?*

_Teddy Cruz_ (architect, University of California, San Diego, co-founder of CUE/Center for Urban Ecologies)

Improvisation
Cevdet Erek (artist and musician, lecturer at ITU TM Conservatoire and Architecture Faculty)

*A Machine of Possibilities: the urban turn, art and the right to the city*
Lecture illustrated by hand: Christoph Schäfer (conceptual artist, sparkling draughtsman, educational entertainer, urban writer and uninvited city planner)

_Panel discussion: Agoraphobia: urban transformation in Istanbul_
Yaşar Adnan Adanalı (development planner, researcher, blogging at reclaimistanbul.com and mutlukent.wordpress.com)
Sedat Doğan (Association of Struggle Against Capitalism, writer at adilmedya.com)
Betül Tanbay (Taksim Platform, academic)
İlhan Tekeli (city and regional planner, social scientist)
Erbay Yucak (Legal Advisor, Bir Umut Association)

_Towards the emerging peripheries of North-West Istanbul: the striking making of the ‘New Istanbul’*
Tour to northwest Istanbul urban transformations with Jean-François Pérouse
22-23 Mart 2013
Kamuya Hitap Etmek


PROGRAM

Şiir okuması
Ahmet Güntan şiirleri Fırat Demir (şair ve sanat eleştirmeni) ve Burak Fidan (yazar ve yayıncı)

Zihinsel Çevrenin Siyaseti
Abduisters (kültürel frekans bozucu ve yazar)

Kitlesel Medyadan Halk Medyasına?
Teknoloji, Kriz ve İletişim Siyaseti
Dan Hind (yazar)

Örgütlü Ses / Örgütlü Dinleyicilik: Kolektif Bir Pratıge Doğru
Robert Sember (ses-sanatı kolektifi Ultra-red’in üyesi, kamusal sağlık araştırmacı ve yerel örgütleyici)

10-11 Mayıs 2013
Kamusal Sermaye

Kamusal Sermaye sanatsal ve küratöryel üretimin finansallaşma ile ilişkisini tartışmaya açtı. Etkinlikler kapsamında güncel sanat piyasasının sanatsal ve küratöryel üretimi nasıl şekillendiğini, sanat kurumlarının nasıl ortak ve paylaşılacak olan alanlar oluşturan ve paraları, görünüşe “özver” olan kültürel üretimi nasıl etkilediği sorgulandı.

PROGRAM

Sunum-performans: Sanat Evi Endeksi
Vermeir & Heiremans

Zenginlik: Sanatsal Emek ve Herkesin Erişebildiği Kaynaklar [the Commons]
Alberto López Cuenca (Américas Puebla Üniversitesi, Meksika)

Güncel Sanat / Pazar / İktidar
Sunum: Suhail Malik
(Goldsmiths Koleji, Londra Üniversitesi)

Tartışma: Haldun Dostoğlu
(Galeri Nev İstanbul)

Panel: Kamusal Kurum / Özel Sermaye
Vasif Kortun / SALT, İstanbul
Maria Lind / Tensta Konsthall, Stockholm
Barnabás Bencsik / Ludwig Müzesi, Budapest
Kuba Szreder / Free/Slow University of Warsaw (Özgür/Yavaş Üniversite, Varşova)
22-23 March 2013
Public Address

Public Address examined speaking and listening in the city, the right to have a voice, the role of music and poetry in the establishment of different voices, and the crucial role that the media can play in creating public forums. We aimed to discuss these questions in the context of calls for an ‘opening up’ of media rights in China, debates about free speech in the media in Turkey, and the rights of private citizens against media intrusion in the United Kingdom. We wanted to ask: What constitutes free speech today?

PROGRAMME
Poetry reading
Ahmet Güntan’s poems by Fırat Demir (poet and art critic) & Burak Fidan (writer and publisher)

The Politics of the Mental Environment
Adbusters (culture jammers and publishers)

From Mass Media to Public Media?
Technology, Crisis and the Politics of Communication
Dan Hind (writer)

Organized Sound / Organized Listening:
Toward a Collective Practice
Robert Sember (member of the sound-art collective Ultra-red, public health researcher and community organizer)

10-11 May 2013
Public Capital

Public Capital explored the relationship between artistic and curatorial production and contemporary financialisation. The events questioned how the contemporary art market shapes artistic and curatorial production, how institutions are able to generate spaces of commonality, and how money impacts ostensibly ‘autonomous’ cultural production.

PROGRAMME
Lecture-performance: Art House Index
Vermeir & Heiremans
Wealth: Work, Walls, Artistic Labour and the Commons
Alberto López Cuenca (Universidad de las Américas Puebla, Mexico)

Contemporary Art / Market / Power
Lecture: Suhail Malik
(Goldsmiths, University of London)
Discussant: Haldun Dostoğlu
(Galeri Nev İstanbul)
Panel discussion: Public Institution / Private Capital
Vasif Kortun / SALT, İstanbul
Maria Lind / Tensta Konsthall, Stockholm
Barnabás Bencsik / Ludwig Museum, Budapest
Kuba Szreder / Free/Slow University of Warsaw
13. İstanbul Bienali Film Programı
Ben Kentli-Vatandaş Değil miyim? Barbarlık, Sivil Uyanış ve Şehir
30 Mart – 14 Nisan 2013

Kürtatörler: Fulya Erdemci, Yael Messer ve Gilad Reich
Asistan kürtatör: Ece Üçoluk

13. İstanbul Bienali’nin Ben Kentli-Vatandaş Değil miyim? Barbarlık, Sivil Uyanış ve Şehir başlıklı film programı İstanbul Bienali ve İstanbul Film Festivali işbirliğinde hayata geçirildi. 32. İstanbul Film Festivali kapsamında bu program, İstanbul Bienali için de bir giriş niteliği taşıdı ve bienalin ana teması olan politik bir forum olarak kamusal alan fikrini sorgulamayı amaçladı.

Program, vatandaşı/kentlilik, kamusal alan, demokrasi ve sanat gibi temalara odaklanan belgeseller, filmler ve video yapıtlarından oluşuyordu. Programda klasik filmlerin yanı sıra son dönemde çekilen çarpıcı belgeseller ve siyasetin poetikasına odaklanan video yapıtları yer aldı. Filmler, kamusal alanı kolektif bir hayalgücü, kendi kendine örgütlenme ve ortak üretim ile ilgili yeni alternatifler öneren kültürel, toplumsal ve politik bir angajman ve muhalefet mekâni olarak düşünülen sahayaçak bir platform bulundu.


13. İstanbul Bienali Film Programı

Bu Bir Kapı Joost Conijn, Hollanda, Fas (1997)
1960 Yazı Jean Rouch ve Edgar Morin, Fransa (1960)
Dammi I Colori Anri Sala, Arnavutluk (2003)
İnşaat Var José Luis Guerín, İspanya (2001)
Beyaz Kadına Dokunma! Marco Ferreri, Fransa, İtalya (1974)
Yok Edici Melek Luis Buñuel, İspanya - Meksika (1962)
Gravity Hill Haber Filmi No.5 Jem Cohen, ABD (2011)

Yarin Andrey Gryazev, Rusya (2012)
Ah Güzel İstanbul Atuf Yılmaz, Türkiye (1966)
Artıklar Alex Mallis, ABD (2011)
Kaliforniya Rüyası Bregtje van der Haak, Hollanda (2010)
Sıkıştırma Mika Rottenberg, ABD (2010)
İşgal Avi Lewis, Kanada (2004)
Kule Chto Delat (Ne Yapmalıyız?), Rusya (2010)
Yabancılar dışarı! Paul Poet, Avusturya (2002)
The 13th Istanbul Biennial Film Programme
Am I Not a Citizen? Barbarism, Civic Awakening, and the City
30 March – 14 April 2013
Curators: Fulya Erdemci, Yael Messer and Gilad Reich
Assistant curator: Ece Üçoluk

The 13th Istanbul Biennial’s film programme *Am I Not a Citizen? Barbarism, Civic Awakening, and the City* was a collaboration between the Istanbul Biennial and the Istanbul Film Festival. As part of the 32nd Istanbul Film Festival, the programme served as a prelude to the biennial exhibition, and aimed to incite reflections on the overarching theme of the biennial; the public domain as a political public forum.

The programme brought together documentaries, feature films, and video art works tackling themes of citizenship, the public domain, democracy, and art. It featured canonical films, as well as recent documentaries, and focused on the poetics of politics through video works. The films offered a platform to contemplate the public domain as a site of cultural, social and political engagement and insurrection, proposing new alternatives for collective imagination, self-organisation, and co-production.

*Am I Not a Citizen? Barbarism, Civic Awakening and the City* featured 17 films and video art works with diverse cinematic practices that question the limits of civilization in our day and age. It focused on the destabilizing force of this current system and diverse responses through which notions of barbarism, activism, and civic participation are redefined. The programme also included a panel discussion with filmmakers Dmitri Vilensky (*Chto Delat?*), Paul Poet and Berke Baş.

**The 13th Istanbul Biennial Film Programme**

*C’est Une Hek* Joost Conijn, The Netherlands, Morocco (1997)  
*Chronicle of a Summer* Jean Rouch and Edgar Morin, France (1960)  
*Dammi I Colori* Anri Sala, Albania (2003)  
*En Construcción (Work in Progress)* José Luis Guerín, Spain (2001)  
*Don’t Touch the White Woman!* Marco Ferreri, France, Italy (1974)  
*Exterminating Angel* Luis Buñuel, Spain - Mexico (1962)  
*Gravity Hill Newsreel No. 5* Jem Cohen, USA (2011)  
*Tomorrow* Andrey Gryazev, Russia (2012)  

*Oh Beautiful Istanbul* Atif Yılmaz, Turkey (1966)  
*Hair* Agnieszka Polska, Poland (2012)  
*Spoils - Extraordinary Harvest* Alex Mallis, USA (2011)  
*California Dreaming* Bregtje van der Haak, The Netherlands (2010)  
*Squeeze* Mika Rottenberg, USA (2010)  
*The Take* Avi Lewis, Canada (2004)  
*The Tower: A Songspiel* Chto Delat (What Is To Be Done?), Russia (2010)  
*Ausländer Raus! Schlingensieffs Container* (Foreigners out! Schlingensieffs Container) Paul Poet, Austria (2002)
İstanbul Kültür Sanat Vakfı
İstanbul Foundation for Culture and Arts

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Fulya Erdemci

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Carolyn Christov-Bakargiev
Melih Fereli
Hou Hanru
Jack Persekan

Danışma Kurulu / Advisory Board Members
Carolyn Christov-Bakargiev
Melih Fereli
Hou Hanru
Jack Persekan

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Yael Messer
Rieke Vos

Film Programı Eş Küratörleri / Film Programme Co-Curators
Yael Messer
Rieke Vos

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Ece Üçoluk

Film Programı Asistan Küratörü / Film Programme Assistant Curator
Ece Üçoluk

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Dr. Andrea Phillips

Kamusal Program Eş Küratörü / Public Programme Co-Curator
Dr. Andrea Phillips

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Dr. Andrea Phillips
Nermin Saybaşlı

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Sergi Teknik Koordinatörü ve Mimari Tasarım Uygulama / Exhibition Technical Coordinator and Architectural Design Application
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Grafik Tasarım / Graphic Design
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Hopkinson Mossman
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Krobath
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Krome Gallery (Berlin, Germany)
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İKSV Extends Special Thanks To

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Türkan Füsun Güleç
Uluğ Şahin
Uğur Tanyeli
Vasfi Kortun
Yedlerlagsfondet
Victoria Noorthoon
Yalım Canveren
Yaşar Adnan Adanalı
Zeynep Berik
yeleştirmesi, 16:9, renkli, sesli, 21’25”
Sanatçının ve Anna Schwartz Galeri’nin (Melbourne / Sidney, Avustralya) izinleriyle

Citizens Band, 2012
Four channel HD video installation, 16:9, colour, sound, 21:25 min.
Courtesy the artist and Anna Schwartz Gallery (Melbourne / Sydney, Australia)

Annika Eriksson
Ben hep burada olan köpeğim (dönü halinde), 2013
Yüksek çözünürlüklü video, 7’ dönü halinde
Galeri NON (İstanbul, Türkiye) ve Krome Galeri’nin (Berlin, Almanya) izinleriyle

I am the dog that was always here (loop), 2013
HD video, 7 min. loop
Courtesy NON Gallery (İstanbul, Turkey) and Krome Gallery (Berlin, Germany)

Ayşe Erkmen
Plan B, 2011
Yerleştirmesi: su arıtma birimleri, borular ve kablolar
Çeşitli boyutlarda
İzinleriyle
Photo: Roman Mensing / artdoc.de

Aya Gürsoy
Installation view: The 6th Jerusalem Show, Al Ma’amal Foundation for Contemporary Art, Jerusalem

Every Subtle Gesture, 2012–ongoing
40 colour prints on Fuji Crystal Archive paper and Letterpress silver text
Each 52 x 45 cm framed
Courtesy the artist and .artSümer (Istanbul, Turkey)
Photo: Rivan Bayrakoğlu

Empty Hands: the hand is not only an organ for work but it is also a product of it [Məo vasızas: a mão não é só um órgão de trabalho, mas também produto deste]
2011
41 adet kullanımdan kalkmış ahsap ve demir işleme aleti
Çeşitli boyutlarda
Galeri Nuno Centeno (Porto, Portekiz) ve Galeri Graça Brandão’nun (Lisbon, Portekiz) izinleriyle
Fotografi: Pedro Magalhães

Carlos Eduardo
Felix da Costa (Cadu)
Mêsversel [Estações], 2012/2013
Karışık malzeme
Çeşitli boyutlarda
Fotografi: Cadu

Christoph Schäfer
Park Fiction Artik Gezi Parkı
Hamburg, 16 Haziran 2013
Yeniden adlandırılmış duyuru
Gezi Park Fiction St. Paul’ın izniyle
Fotografi: Margit Czenki

Boş Elver: El sadece iş yapmak için kullanılan bir organ değil, aynı zamanda o işin bir ürünüdür [Məos vazızas: a mão não é só um órgão de trabalho, mas também produto deste]
2011
41 adet kullanımdan kalkmış ahsap ve demir işleme aleti
Çeşitli boyutlarda
Galeri Nuno Centeno (Porto, Portekiz) ve Galeri Graça Brandão’nun (Lisbon, Portekiz) izinleriyle
Fotografi: Pedro Magalhães
**Cinthia Marcelle**

**Yüzleşme [Confronto].** Unus Mundus serisinden, 2005

Video, 7’30” durée, galeri Vermelho’nun (São Paulo, Brezilya) izniyle

**Confront [Confronto] from the series Unus Mundus, 2005**

Video, 7:50 min. loop

Courtesy Galeria Vermelho (São Paulo, Brazil)

**Cinthia Marcelle & Tiago Mata Machado**

**Yüzleş [Confronto].** Unus Mundus serisinden, 2005

Video, 9’37” durée, galeri Vermelho’nun (São Paulo, Brezilya) izniyle

Video kareleri: Lucas Barbie ve Fernando Mendes

**The Century [O Século].** 2011

Video, 9:37 min. loop

Courtesy the artists and Galeria Vermelho (São Paulo, Brazil)

Stills: Lucas Barbie ve Fernando Mendes

**Claire Pentecost**

**topkak-erg, 2012**

Toprak, kãğt üzerinde grafit ve topkak, cam üzerinde altun, bitkiler, tel, çit, yabanı ot kontrol örtüsü

Çeşitli boyutlarda

Sanatçının izniyle

Fotoğraf: Claire Pentecost

**soil-erg, 2012**

Soil, graphite, and soil on paper, gold on glass, plants, wire fencing, weed cloth

Dimensions variable

Courtesy the artist

Photo: Claire Pentecost

**David Moreno**

**Sessizlik, 1995–2012**

Buluntu kitap sayfaları ve kãğt üzerinde kõrükler

Çeşitli boyutlarda

Sanatçının izniyle

Fotoğraf: David Moreno

**Diego Bianchi**

**Spam Durumu [Estado de Spam],** 2012

Yerleştirme / performance

Yerleştirme görüşü: Alberto Sendrós Galeri (Buenos Aires, Arjantin)

Alberto Sendrós Galerî’nin (Buenos Aires, Arjantin) izniyle

**Elmgreen & Dragset**

**Paris Giättikleri, 2003**

Performans yerleştirme

Çeşitli boyutlarda

Sanatçların izniyle

Fotoğraf: Elmgreen & Dragset

Yerleştirme görüşü: Galeri Emmanuel Perrotin (Paris, Fransa)

**Farid Pisano**

**Bozulmuş Bedenler Çatlamış Zihinler (Er M., Hasta A. & Gezin II),** 2012

İki video, Kompozisyonun Bozulması, 15’16’’; Kompozisyon, 11’10’’

esanmaz

Ellen de Buïrjne Projects’in (Amsterdam, Hollanda), Hollybush Gardens’in (Londra, İngiltere) ve sanatçın izniyle

**Disordered Bodies Fractured Minds (Private M., Patient A. & Traveller H.),** 2012

Two videos, Disorder of Composition, 15:16 min.;

Composition, 11:10 min.;

asynchronous

Courtesy Ellen de Buïrjne Projects (Amsterdam, the Netherlands), Hollybush Gardens (London, UK), and the artist

**Fernanda Gomes**

Fernanda Gomes, 2013

Çeşitli malzeme

Çeşitli boyutlarda

Galeri Luisa Strina’nın (Sao Paulo, Brezilya) ve Alison Jacques Galerî’nin (Londra, İngiltere) izniyle

Fotoğraf: Fernanda Gomes

Fernanda Gomes, 2013

Medium variable

Dimensions variable

Courtesy Galeria Luisa Strina (São Paulo, Brazil) and Alison Jacques Gallery (London, UK)

Photo: Fernanda Gomes

**fotoğraf KÜNYELERİ**
Red Square Project, 2005/2013
Vinyl and photographs 153 x 495 cm
Photo: Marcello Kawase

Freee (Dave Beech, Andy Hewitt, Mel Jordan)
Istan etmek yetmez: Ya da zenginile ne yapacağım? (İsyan Güzeldir: Tottenham), 2013
Yapıma çiçekten slogan-heykel, tanıklar, fotoğraflar
Çeşitli boyutlarda Freee sanat koleksiyinin izniyle
Fotoğraf: Ben Fitzton

Protest is not enough: or what are we going to do with the rich? (Protest is Beautiful: Tottenham), 2013
Silk flower slogan-sculpture, witnesses, photograph
Dimensions variable
Courtesy Freee art collective
Photo: Ben Fitzton

Belgesel fotoğraflar
Çeşitli boyutlarda Freee sanat koleksiyinin izniyle
Fotoğraf: Ying Tan ve Amy McDonnell

Documentary photographs
Dimensions variable
Courtesy Freee art collective
Photo: Ying Tan and Amy McDonnell

Conical Intersect, 1975
Silver dye bleach print
(Cibachrome) 76.2 x 101.6 cm
Courtesy The Estate of Gordon Matta-Clark and David Zwirner (New York, NY, USA / London, UK)

Gonzalo Lebrija
Lamento, 2007
Sерамик
60 x 25 x 25 cm
Jose Noe Suro Koleksiyonu, Galeri Laurent Godin (Paris, Fransa) ve Travesia Quatro’nun (Madrid, İspanya) izinleriyle
Fotoğraf: Gordon Matta-Clark and David Zwirner

Goldin+Senneby
Uzun Pozisyoni Kısaltmak, 2013
Jo Randerson (oyun yazarı), Ismail Ertürk (kültürel ekonomist), Ybodon (bilgisayar bilimcisi), Anna Heymowska (set tasarımcısı), Johan Hjerpe (grafik tasarımcısı), Ayşe Draz (oyuncu) ile birlikte
Drama provaları ve finansal-spekulasyon

SHORTING THE LONG POSITION, 2013
with Jo Randerson (playwright), Ybodon (computer scientist), Anna Heymowska (set designer), Johan Hjerpe (graphic designer), Ayşe Draz (actor)
Theatrical rehearsals and financial speculation

M&A, 2013
Paul Leong (yatırım bankeri), Jo Randerson (oyun yazarı), Ybodon (bilgisayar bilimcisi), Anna Heymowska (sahne tasarımcısı), Johan Hjerpe (grafik tasarımcısı), Stephen Bain (oyuncu) ile birlikte
Drama provaları ve finansal-spekulasyon
Fotoğraf: Sam Hartnett / ArtspaceNZ

Splitting, 1974
Silver dye bleach print
(Cibachrome) 68 x 99 cm
Courtesy The Estate of Gordon Matta-Clark and David Zwirner (New York, NY, USA / London, UK)

Guillaume Bijl
ŞÜPHELİ, 1980–2013 (nesnelet)
Karşılık malzemeyle yerleştirme
Çeşitli boyutlarda
Sanatçıların izniyle
Fotoğraf: Guillaume Bijl

Suspect, 1980–2013 (objects)
Mixed-media installation
Dimensions variable
Courtesy the artist
Photo: Guillaume Bijl

ŞÜPHELİ, 1980–2013 (duvar metni)
Karşılık malzemeyle yerleştirme
Çeşitli boyutlarda
Sanatçıların izniyle

Suspect, 1980–2013 (wall text)
Mixed-media installation
Dimensions variable
Courtesy the artist

PHOTO CREDITS
Halil Altindere
Güvenlik, 2012
Balmumu heykel
120 x 40 x 30 cm
Vehbi Koç Vakfı Çağdaş Sanat
Koleksiyonu’nun izniyle

Guard, 2012
Wax sculpture
120 x 40 x 30 cm
Courtesy Vehbi Koç
Foundation Contemporary Art
Collection

Harikalar Diyarı, Şabat 2013
Video, 8’25”
Sanatçıın ve Pilot Galeri’nin
(Istanbul, Türkiye) izinleriyle

Wonderland, February 2013
Video, 8:25 min.
Courtesy the artist and Pilot
Gallery (Istanbul, Turkey)

Hanna Farah Kufr Birim
Çarptımlı 1 [Mshwashi 1],
2002–2013
Fotograf
42 x 30 cm
Sanatçıın izniyle
Fotograf: Hila Lulu Lin, Koza
[Şarhnaqa] projesi

Distorted 1 [Mshwashi 1],
2002–2013
Photograph
42 x 30 cm
Courtesy the artist
Photo: Hila Lulu Lin, Cocoon
[Şarhnaqa] proyect

Çarptımlı 9 [Mshwashi 9],
2002–2013
Fotograf
42 x 30 cm
Sanatçıın izniyle
Fotograf: Hila Lulu Lin, Koza
[Şarhnaqa] projesi

Distorted 9 [Mshwashi 9],
2002–2013
Photograph
42 x 30 cm
Courtesy the artist
Photo: Hila Lulu Lin, Cocoon
[Şarhnaqa] project

Hécet Zamora
Maddesel Değişkenlik
[Inconstância Material], 2012
Tüykaçlar, tuğla
Çeşitli boyutlarda
Sanatçıın ve Luciana Brito
Galerinin (São Paulo, 
Brezilya) izinleriyle
Fotograf: Caio Caruso

İnci Eviner
Material Inconstancy
[Inconstância Material], 2012
Bricklayers, bricks
Dimensions variable
Courtesy the artist and
Luciana Brito Gallery (São
Paulo, Brazil)
Photo: Caio Caruso

Hito Steyerl
Müze bir savaşı anlamadır?, 2013
Akademik olmayan sununun
video bellegemini
Yaklaşık olarak 40’
Stedelijk Müzesi’nin
( Amsterdam, Hollanda)
Kamusal Programı izniyle
Fotograf: Ray Anastas

Is a museum a battlefield?,
2013
Video documentation of
nonacademic lecture
Approximately 40 min.
Courtesy the Public Program
at the Stedelijk Museum
Amsterdam (Amsterdam, the
Netherlands)
Photo: Ray Anastas

HONF Foundation
DIAMAGNETI (C/SM) TÜRÜ
– HONF Vakfı tarafından
gelleştirilen Etkileşimli Medya
Projesi, 2012–2013
Yaşanmış formu, kendin-yap
elektronik aletler ve sentetik
yasam formu
HÖRFA ve Zilberman’ın
(Istanbul, Türkiye) izinleriyle
Fotograf: Doug Beube

No. 1-2-3, Canson kâğıt üzerine
akrilik boya, ağaç, parşömen
kolaj
(3) 39.04 x 30.05 cm
Sanatçıın ve Galeri
Zilberman’in (Istanbul,
Türkiye) izinleriyle
Fotograf: Doug Beube

No.1-2-3, acrylic paint,
molding paste, vellum on
Canson paper
(3) 39.04 x 30.05 cm
Courtesy the artist and
Galeri Zilberman (Istanbul, Turkey)
Photo: Doug Beube

Platform, alüminyum, cam
223 x 183 x 50,70 cm
Sanatçıın ve Galeri
Zilberman’in (Istanbul,
Türkiye) izinleriyle
Fotograf: Cemil Akgül

Platform, aluminium, glass
223 x 183 x 50,70 cm
Courtesy the artist and
Galeri Zilberman (Istanbul, Turkey)
Photo: Cemil Akgül

İpek Duben
succession
2013
Film’nin izniyle

İpek Duben
succession
2013
Video transferred to DVD,
26 min.
Courtesy Jacky Maglia – Succession Jean Genet

Jean Rouch
Çiğdem Elendiler [Les Maîtres
Fous], 1955
DVD’ye aktarılması video, 26’
Pléiade Film’in izniyle
Video kareleri: Pléiade
Film’in izniyle

Jean Rouch
Çiğdem Elendiler [Les Maîtres
Fous], 1955
Video transferred to DVD,
26 min.
Courtesy Les Films de la
Pléiade
Stills: courtesy Les Films de
la Pléiade

Jimmie Durham
Kapısı, 2009
Çelik, altın, Murano cam ve
karışık malzeme
162 x 81 x 70 cm
Sanatçıın, kurumuz’çu’un
(Meksika, Meksika) ve Mima
ve Cesar Reyes Koleksiyonu’nun
(San Juan / Naguabo, Porto
Riko) izinleriyle
Fotograf: Michel Zabé

The Doorman, 2009
Steel, gold, Murano glass, and
mixed media
162 x 81 x 70 cm
Courtesy the artist,
kurumuz’çu (Mexico City, 
Mexico), and Mima & Cesar

Gölge Bölgeler II, 2011
Tek kanallı dijital film, 8’38”
Sanatçıın ve Abraaj Capital
Sanat Ödülü’nün izinleriyle
Fotograf: Adrian Warren

Shadow Sites II, 2011
Single channel digital film,
8:38 min.
Courtesy the artist and Abraaj
Capital Art Prize
Photo: Adrian Warren
LaToya Ruby Frazier
Gökçe'nin El Kitabı, 2011
Çarşamba])+2 sanatçı kopyası
Baskı 25,4 x 17,8 cm (print)
Çerçeveli olarak 25,4 x 17,8 cm (framed)

La Poet's House, 2013
Coloured pencil, paper
150 x 100 cm

LaCelezione, 2007
Treatise on Argentine Reality
LEFTIST BOTTOMED FEMALE

Rahim Yavar & Orkan Telhan
Kültürlü Yol: Toplumsal Belgel'n Tahliyesi, 2013

Killed in Action (figure of sorrow and prophecy) from the series Treatise on Argentine Reality, 2006–2013
Acrylic on canvas
24 x 18 cm

Orkan Telhan
The Road of Cones: The Eviction of Social Memory, 2013
Mixed media
(2) 250 x 110 x 110 cm
Photo: Mahir Yavuz & Orkan Telhan

Jorge Méndez Blake
Šariin Evi, 2013
Renkli boya kalemi, kağıt
150 x 100 cm

LaToya Ruby Frazier
Dedemin Yatak Odasında Otoportre (227 Holland Caddesi), 2009
Arşivsel müze mukavvası üzerine monte edilmiş 8 sergi kopyası + 2 sanatçı kopyası
Baskı 50,8 x 61 cm
Çerçeveli olarak 63 x 73,5 cm

The Celestial Handbook, 2011
Framed offset book pages
22.9 x 15.2 cm (unframed)
25.4 x 17.8 x 2.5 cm (framed)

Contact, 1977
Photodocumentation
30 x 21 cm

Courtesy Erste Bank (Vienna, Austria), gb agency (Paris, France), and Krobath (Vienna, Austria) and Berlin, Germany

Erdal Yıldız
Traffic Jam
2011
Gelatin silver print, mounted
50.8 x 61 cm (print)
63 x 73.5 cm (framed)
Edition of 3 ex + 2 AP

Courtesy the artist and Galerie Michel Rein (Paris, France)

The Castle [El Castillo], 2007
Bricks, book
170 x 1500 x 40 cm

Courtesy La Celezione

Theatrer, 1976
Photodocumentation
30 x 21 cm

Courtesy Erste Bank (Vienna, Austria), gb agency (Paris, France), and Krobath (Vienna, Austria) and Berlin, Germany

José Antonio Vega Macotela
Zaman Takası 148, 2008
Mukavva üzerine monte edilmiş sigara izmaritleri, ahşap çerçeve
Çerçevesiz olarak 21 x 28 cm
Çerçveli olarak 29 x 22 x 3.5 cm

Time Exchange 148, 2008
Cigarette butts mounted on cardboard, Plexiglas frame
21 x 28 cm (unframed)
29 x 22 x 3.5 cm (framed)

Zaman Takısı 55, 2006
Mukavva üzerine monte edilmiş 2 adet renkli fotoğraftamam 70 x 90 cm

Time Exchange 55, 2006
2 colour photographs mounted on cardboard
70 x 90 cm overall

Lale Müldür & Kaan Karacennem & Franz von Bodelschwingh
Aziz Yestival, 2013
Video, 13'

Violent Green, 2013
Video, 13 min.

LaToya Ruby Frazier
Death of Yatak Odasında Otoportre (227 Holland Caddesi), 2009
Arşivsel müze mukavvası üzerine monte edilmiş gelatin yüzük baskı
3 sergi kopyası + 2 sanatçı kopyası
Baskı 50,8 x 61 cm
Çerçeveli olarak 63 x 73,5 cm

Sanatçıların ve Galeri Helga De Alvear’ın (Madrid, İspanya) izinleriyle

Los Encargados, 2012 Video, 5:56 min.

Courtesy the artists and Galerie Helga De Alvear (Madrid, Spain)

José Antonio Vega Macotela
Zaman Takası 55, 2006
Mukavva üzerine monte edilmiş 2 adet renkli fotoğraf
Tamamı 70 x 90 cm

Time Exchange 55, 2006
2 colour photographs mounted on cardboard
70 x 90 cm overall

Lale Mülür & Kaan Karacennem & Franz von Bodelschwingh
Aziz Yeşil, 2013
Video, 13'

Violent Green, 2013
Video, 13 min.

LaToya Ruby Frazier
Death of Yatak Odasında Otoportre (227 Holland Caddesi), 2009
Arşivsel müze mukavvası üzerine monte edilmiş gelatin yüzük baskı
3 sergi kopyası + 2 sanatçı kopyası
Baskı 50.8 x 61 cm
Çerçeveli olarak 63 x 73,5 cm
Sanatçıların ve Michel Rein Galeri’nin (Paris, Fransa) izinleriyle

Fotograf: Sanatçıların ve Michel Rein Galeri’nin (Paris, Fransa) izinleriyle

Fifth Avenue Tavern and U.P.M.C. Braddock Hospital on Braddock Avenue, 2011
Gelatin silver print, mounted on archival museum cardboard, wooden frame
50.8 x 61 cm (print)
63 x 73.5 cm (framed)
Edition of 8 ex + 2 AP

Courtesy the artist and Galerie Michel Rein (Paris, France)

Photo: courtesy the artist and Galerie Michel Rein (Paris, France)

José Antonio Vega Macotela
Zaman Takası 148, 2008
Mukavva üzerine monte edilmiş sigara izmaritleri, ahşap çerçeve
Çerçevesiz olarak 21 x 28 cm
Çerçveli olarak 29 x 22 x 3.5 cm

Time Exchange 148, 2008
Cigarette butts mounted on cardboard, Plexiglas frame
21 x 28 cm (unframed)
29 x 22 x 3.5 cm (framed)

Zaman Takası 55, 2006
Mukavva üzerine monte edilmiş 2 adet renkli fotoğraf
Tamamı 70 x 90 cm

Time Exchange 55, 2006
2 colour photographs mounted on cardboard
70 x 90 cm overall

Lale Müldür & Kaan Karacennem & Franz von Bodelschwingh
Aziz Yestival, 2013
Video, 13'

Violent Green, 2013
Video, 13 min.

LaToya Ruby Frazier
Death of Yatak Odasında Otoportre (227 Holland Caddesi), 2009
Arşivsel müze mukavvası üzerine monte edilmiş gelatin yüzük baskı
3 sergi kopyası + 2 sanatçı kopyası
Baskı 50.8 x 61 cm
Çerçeveli olarak 63 x 73,5 cm
Sanatçıların ve Michel Rein Galeri’nin (Paris, Fransa) izinleriyle

Fotograf: Sanatçıların ve Michel Rein Galeri’nin (Paris, Fransa) izinleriyle

Fifth Avenue Tavern and U.P.M.C. Braddock Hospital on Braddock Avenue, 2011
Gelatin silver print, mounted on archival museum cardboard, wooden frame
50.8 x 61 cm (print)
63 x 73.5 cm (framed)
Edition of 8 ex + 2 AP

Courtesy the artist and Galerie Michel Rein (Paris, France)

Photo: courtesy the artist and Galerie Michel Rein (Paris, France)

Lutz Bacher
Gökyüzünün El Kitabı, 2011
Çarşamba)+2 sanatçı kopyası
Baskı 22.9 x 15.2 cm
Çerçeveli olarak 25.4 x 17.8 x 2.5 cm
Sanatçıların, Greene Naftali Galeri’nin (New York, NY, ABD) ve Galeri Buchholz’ın (Berlin / Köln, Almanya) izinleriyle

Fotograf: Greene Naftali Gallery (New York, NY, USA) and Galerie Buchholz (Berlin / Cologne, Germany)

Mahir Yavuz & Orkan Telhan
Kültürlü Yol: Toplumsal Belgel’n Tahliyesi, 2013
Karışık malzeme
(2) 250 x 110 x 110 cm

Fotograf: Mahir Yavuz & Orkan Telhan

The Road of Cones: The Eviction of Social Memory, 2013
Mixed media
(2) 250 x 110 x 110 cm
Photo: Mahir Yavuz & Orkan Telhan

Maidor López
Yollar Açmak, 2013
3 video (2 video 23'44", eşzamanlı; 1 video 2'15") ve duvar üzerine vinil
Sanatçıların izinleriyle

Making Ways, 2013
3 videos (2 videos 23:44 min., synchronous; 1 video 2:15 min.) and vinyl on wall
Courtesy the artist

Ataskoa (Trafik Kiliti), 2005
Video (20'31") ve fotoğraftar
(4) 130 x 86 cm fotoslar, (1) 50 x 33 cm photo
Sanatçıların izinleriyle

Ataskoa (Traffic Jam), 2005
Video (20:31 min.) and photos
Mierle Laderman Ukeles
Renkli fotoğraflar, kolaj ile çizim, metin sayfaları, defter, duyuuru, etiketler, rozet
(12) 40,6 x 50,8 cm fotoğraflar, (6) 20,3 x 25,4 cm fotoğraflar, (1) 25,4 x 20,3 cm fotoğraflar, (1) 27,9 x 21,6 cm çizim/kolaj, (4) 21,6 x 27,9 cm metin sayfası, (1) 15,2 x 10,2 cm defter, (1) 22,9 x 15,2 cm sanatçının sergi dururusu, (1) grup 15,9 x 8,9 cm etiket + (1) 5,4 cm rozet (rozet & etiketler bir panel üzerinde, 20,3 x 25,4 cm)
Sanatçının ve Ronald Feldman Fine Arts’nin (New York, NY, ABD) izinleriyle
Fotoğraf: Ronald Feldman Fine Arts’in (New York, NY, ABD) izinleriyle
*I Make Maintenance Art One Hour Every Day*, Whitney Museum Downtown Branch at 55 Water Street, NYC throughout the 3.5 Million Square Foot Building, September 16 – October 20, 1976
Renkli fotoğraflar, çizim, metin, duyuuru, etiketler, rozet
(12) 40,6 x 50,8 cm fotoğraflar, (6) 20,3 x 25,4 cm fotoğraflar, (1) 25,4 x 20,3 cm fotoğraflar, (1) 27,9 x 21,6 cm çizim/kolaj, (4) 21,6 x 27,9 cm metin sayfası, (1) 15,2 x 10,2 cm defter, (1) 22,9 x 15,2 cm sanatçının sergi dururusu, (1) grup 15,9 x 8,9 cm etiket + (1) 5,4 cm rozet (rozet & etiketler bir panel üzerinde, 20,3 x 25,4 cm)
Sanatçının ve Ronald Feldman Fine Arts’nin (New York, NY, ABD) izinleriyle
Fotoğraf: Ronald Feldman Fine Arts’in (New York, NY, ABD) izinleriyle
*We Must Cultivate Our Garden*, 2006
Scaffolding and illuminated text
45 x 900 cm
Courtesy the artist
Photo: Peter Dibdin

*Networks of Dispossession*, 2013–ongoing
Mixed media
Dimensions variable
Nathan Coley
*Bahcemizi Ekip Biçimeliviz*, 2006
Yazı iskelesi ve şiirli metin
45 x 900 cm
Sanatçının izniyle
Fotoğraf: Peter Dibdin
*We Must Cultivate Our Garden*, 2006
Scaffolding and illuminated text
45 x 900 cm
Courtesy the artist
Photo: Peter Dibdin

*Yabancılarına Toplanmasy*, 2007
Yazı iskelesi ve şiirli metin
45 x 800 cm
Whitworth Sanat Galerisi, Manchester Üniversitesi
Koleksiyonu
Fotoğraf: studioNathanColey
Newspaper Reading Club
(Fiona Connor & Michala Paludan)
Gazete Okuma Kulübü Postası
- “Yakunklık”, Farley Binası, Los Angeles, 2011
Çeşitli boyutlarda
Fotograf: sanatçıların izinleriyle

Newspaper Reading Club
Dimensions variable
Photo: courtesy the artists

Gazete Okuma Kulübü - Trista
Mallory ile Okuma, 1070 Lorimer St., Brooklyn, NY 11222, 4 Mayis 2013
2 x A0 in situ poster
Yerleştirime çeşitli boyutlarda
Consortship Newspaper Reading Club’nun ve Hopkinson Mossman’ın (Auckland, Yeni Zelanda) izinleriyle
Fotograf: sanatçıların izinleriyle

Newspaper Reading Club - Reading with Trista Mallory, 1070 Lorimer St., Brooklyn, NY 11222, May 4, 2013
2 x A0 posters in situ
Installation dimensions variable
Consortship Newspaper Reading Club and Hopkinson Mossman (Auckland, New Zealand)
Photo: courtesy the artists

Nicholas Mangan
Çivisi Çıkıntısı Dünya, 2012
Yüksel çizimini libro video, renkli, sessiz, 12’cü döngü halinde
Hopkinson Mossman (Auckland, Yeni Zelanda), Chartwell Koleksiyonu (Auckland, Yeni Zelanda) ve LABOR México’nün (Meksiko, Meksika) izinleriyle

Provo
Poster, 1967
Tasarım: Anti-Reklame Buro Sneek
İpék sergli, tek tarafı 79,8 x 54,9 cm
Poster, 1967
Design: Anti-Reklame Buro Sneek
Silkscreen, one sided
79.8 x 54.9 cm
Poster, 1967
Tasarım: Willem (Bernard Holtrop)
Offset baskı, 43.1 x 61.3 cm

Proyecto Secundario
Liliana Maresca
Liliana Maresca Ortaokulu Projesi [Proyecto Secundario Liliana Maresca], 2013
Video yerleştirme, yaklaşık olarak 20’
Liliana Maresca Ortaokulu Projesi’nin izniyle
Fotograf: Liliana Maresca Ortaokulu Projesi

Rossella Biscotti
Santo Stefano Hapishanesi, 2011
Kurşun plaka
2 x 222 x 500 cm
Wilfried Lentz Rotterdam’ın (Rotterdam, Hollanda) izniyle
Fotograf: Willem Vermaase

The Prison of Santo Stefano, 2011
Lead sheet
2 x 222 x 500 cm
Wilfried Lentz Rotterdam (Rotterdam, the Netherlands)
Photo: Willem Vermaase
Volkan Aslan
*Oyunlar Oyunlar Oyunlar* için eskiz, 2013
Neon ışıklar
Çeşitli boyutlarda
Sanatçıların izniyle
Fotoğraf: Kamusal Bilgi Alanı (üretim aşamasında eskiz)

Sketch for *Games Games Games*, 2013
Neon lights
Dimensions variable
Courtesy the artist
Photo: Public Domain (production sketch)

Sergi Salou, 2009
Metal harfler
Çeşitli boyutlarda
Sanatçıların izniyle
Fotoğraf: Volkan Aslan

Exhibition Hall, 2009
Metal letters
Dimensions variable
Courtesy the artist
Photo: Volkan Aslan

Wang Qingsong
*Kendini Takip Et*, 2013
Kromojenik baskı
180 x 300 cm

*Follow You*, 2013
C-print
180 x 300 cm

*Beni Takip Et*, 2003
Kromojenik baskı
120 x 300 cm

*Follow Me*, 2003
C-Print
120 x 300 cm

Wouter Osterholt & Elke Uitentuis
2011’de gerçekleştirilen bir kamusal müdahalenin belgelenmesi: yerleştirme, gazete, fotoğraflar
Çeşitli boyutlarda
Sanatçıların izinleriyle

*Monument to Humanity – Helping Hands*, 2011/2013

Yto Barrada
*Beau Geste*, 2009
16 mm film transferred to digital, 4:3, colour, sound, 8 min.
Courtesy Galerie Polaris (Paris, France), Sfeir-Semler Gallery (Hamburg, Germany / Beirut, Lebanon), and Pace Gallery (London, UK)
Still: Yto Barrada

Zbigniew Libera
*Özgürlüğün İlk Günü*, 2012
Pamuklu kâğıt üzerine pigment mürekkep, dibond
135 x 250 cm
Fotoğraf: Raster Galeri’nin (Varşova, Polonya) izniyle

Shakespeare’den Afrika Masalları, 2011
Pamuklu kâğıt üzerine pigment mürekkep, dibond
100 x 84 cm
Fotoğraf: Raster Galeri’nin (Varşova, Polonya) izniyle

African Tales by Shakespeare, 2011
Pigment ink on cotton paper, dibond
100 x 84 cm
Photo: courtesy Raster Gallery (Warsaw, Poland)
This is a list of events taking place simultaneously with the 13th Istanbul Biennial. Events are listed by order of opening dates.

**PLATO SANAT**

**Balat Misafir Sanaçtı Programı Sergisi / BALAT? Artist in Residence Program Exhibition**

26/06/2013 – 29/09/2013

Kurator / Curated by Marcus Graf

Sanatçılar / Artists: Felix de la Concha (ABD / USA), Elif Süsler (Türkiye / Turkey)

Plato Sanat/T.C Plato Meslek Yüksekokulu / Plato Sanat/Plato College for Higher Education

Aydınsaray Caddesi No:45 Balat

www.platosanat.org.tr

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**PROJE4L/ELGİZ ÇAĞDAŞ SANAT MÜZESİ**

**PROJE4L/ELGİZ MUSEUM OF CONTEMPORARY ART**

Elgiz Koleksiyonu Daimi Koleksiyon

03/07/2013 – 31/12/2013


Mekân / Venue: Süreli Sergi Alanı / Temporary Exhibition Space

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**Seyhan Topuz Sergisi / Seyhan Topuz Exhibition**

24/10/2013 – 18/01/2014

Sanatçılar / Artists: Seyhan Topuz

Mekân / Venue: Süreli Sergi Alanı / Temporary Exhibition Space

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**Proje4L/Elgiz Çağdaş Sanat Müzesi / Proje4L/Elgiz Museum Of Contemporary Art**

Meydan Sok. Beyb-i Giz Plaza Maslak


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**PARALEL ETKİNLİKLER**

13.İstanbul Bienali ile eşzamanlı gerçekleşen etkinliklerin listesidir.

Etkinlikler, açılış tarihine göre sıralanmıştır.
PARALLEL EVENTS

Bilinmeyen Güçler / Unknown Forces
28/08/2013 – 21/09/2013 (Pazartesi harş her gün 10.00 – 19.00 arası / Between 10:00 – 19:00, closed on Mondays) Açılış / Opening: 27/08/2013, 18.00
Küratör / Curated by Sunjung Kim ("SEUNG H-Sang projesinin küratörlüğünü Pai Hyungmin tarafından yaptırılmıştır / SEUNG H-Sang project is curated by Pai Hyungmin.)

GALERİST

On the Eve
29/08/2013 – 20/09/2013
Açılış / Opening: 29/08/2013, 19.00 – 21.00
Sanatçı / Artist: Francesco Albano Mekân / Venue: Tophane-i Amire Tek Kubble
Boğazkesen Cad. Defterdar Yokuşu, No:2 Tophane Beyoğlu

Arslan Sükun Kişisel Sergisi / Arslan Sükun Solo Exhibition
11/09/2013 – 12/10/2013
Açılış / Opening: 11/09/2013, 19.00 – 21.00
Sanatçı / Artist: Arslan Sükun Mekân / Venue: GALERİST Tepebaşı
Meşrutiyet Cad. No:67/1 Tepebaşı Beyoğlu

GALERİST

Nil Yalter Monografi Kitabı Lansmanı ve Söyleşi / Nil Yalter Monograph Launch and Conversation
16/09/2013, 19.00
Sanatçı / Artist: Nil Yalter Katılımcı / Participants: Derya Yücel, Yasif Kortun
Mekân / Venue: SALT Beyoğlu
Istiklal Cadde, No:136 Beyoğlu
GALERİST: www.galerist.com.tr

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PiST

Düşünme Zamanı / Reflection Time
01/09/2013 – 30/12/2013
Ziyaret Saatleri / Visiting Hours: Randevuya / By appointment only
Sanatçılar / Artists: Osman Bozkurt, Didem Özbeke
Diğer Katılımcılar / Other Participants: PiST///, PIIRPIR, LiST, POST, PAST
PiST/// / Disiplinlerarası Proje Alanı / PiST/// Interdisciplinary Project Space
Dolapdere Caddesi, Dere Sokak No 8 A/B/C Pangaltı
pist.org.tr

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ARTSÜMER

“Biz Yardık, Biz Yuktuk” / “Once We Were, Once We Weren’t”
05/09/2013 – 28/09/2013 (Salıdan cumartesiye 11.00 – 19.00 / Tuesday - Saturday 11:00 – 19:00)
Sanatçı / Artist: Merve Üstünalp
“Büz” / “Us”
03/10/2013 – 09/11/2013 (Salıdan cumartesiye 11.00 – 19.00 / Tuesday - Saturday 11:00 – 19:00)
Sanatçı / Artist: Burcu Gökçek

artsumer.com

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EGERAN GALERİ

Ters Köşe / Reverse Corner
05/09/2013 – 05/10/2013
Sanatçı / Artist: İ슬 Eğrikavuk
Egeran Galeri
Kemâne Mah. Tophane İskelâ Cad. No:12 A Beyoğlu
www.egeran.com

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PARALLEL EVENTS

PERA MÜZEŞİ
PERA MUSEUM

Trienial Başkanı / Head of Triennial: Prof. Dr. İnci Deniz Ilgün (Dekan / Dean)
Projek Başkanı / Head of Project: Doç. Sevil Saygı (Dekan Yardmcısı / Vice Dean)
Atölye Yürütme Kurulu Başkanı / Head of Workshop Organization Committee: Doç. Rıçhan Şahinoğlu
Sergi Seçicisi Kurulu / Exhibition Committee: Prof. Dr. İnci Deniz Ilgün, Yrd. Doç. Kemal Gürbüz, Doç. Sevil Saygı, Doç. İdil Akbostancı, Doç. Rıçhan Şahinoğlu

Pera Film: Silahlara Veda, Sivil Direniş Hikayeleri / A Farewell to Arms, Stories of Civil Resistance 04/09/2013 – 29/09/2013 Düzenleyen / Organised by Fatma Çolakoğlu

Sophia Vary 08/10/2013 – 19/01/2014
Küratör / Curated by Marisa Oropesa
Pera Müzesi / Pera Museum
Meşrutiyet Caddesi No:65 Tepebaşı
www.peramuseum.org

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PARALLEL ETİKİNLİKLER

PARALLEL EVENTS

YAPI KREDİ KÜLTÜR MERKEZI

Geçiş: Performans ve akan görüntü üzerine bir proje / Transition: A project on performance and moving image 01/08/2013 – 15/05/2014
Branch: 15/05/2014, 11.00
Küratörlér / Curated by Başak Şenova, Fatma Bucak
Sanatçılár / Artists: Ali Cherri, Ana Pravcki, Anahita Razmi, Anna Konik, Bjorn Mellus, Fatma Bucak, Guido van der Werve, Güneş Terkel, Harrold Offeh, Jesper Just, Lida Abdul, Lucy Beech and Edward Thomasson, Maria Jose Arjona, Nisrine Van Harskamp, Niel Rolfe, Victor Alimpiev

Yapi Kredi Kultur Merkezi / Yapi Kredi Cultural Center
Istiklal Cadde, No:161-161A Beyoğlu
www.transitionprojectistanbul.com

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PYKES

PYKES

PARALLEL EVENTS

PARALLEL ETİKİNLİKLER

PARALLEL EVENTS
**GALLERY MARQUISE DANCE HALL**

Hiçbir Yere Gitmek (Sergi) / Going Nowhere (Exhibition)
06/09/2013 – 10/11/2013 (Pazar günleri 13.00 – 18.00 arası veya randevu ile / Sundays between 13:00 and 18:00 or by appointment)
Açılış / Opening: 05/09/2013, 18.00 – 21.00

Küratör / Curated by Mark Van Yetter

Sanatçılar / Artists: Joerg Hiller, Kitty Kraus, Sabri Atalay Yavuz Tom Tom Mah. Kumbaracı Yokuşu
No:14 Beyoğlu www.marquisedancehall.com

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**SÜ SAKİP SABANCI MÜZEŞİ**

Anish Kapoor İstanbul’da / Anish Kapoor in Istanbul
10/09/2013 – 05/01/2014
Düzenleyen / Organised by Dr. Nazan Öğret (SÜ. Sakip Sabancı Müzesi Müdürü / S.U. Sakıp Sabancı Museum Director)

Küratör / Curated by Sir Norman Rosenthal
Sanatçı / Artist: Anish Kapoor
Sakıp Sabancı Cad. No:42 Emirgan muze.sabanciuniiv.edu, facebook.com/ SakipSabanciMuzesi, twitter.com/ SSSabanciMuzes

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**AKBANK SANAT**

Akbank Günümüz Sanatçıları Ödülü Sergisi / Akbank Contemporary Artists Prize Exhibition
10/09/2013 – 12/10/2013
Sanatçılar / Artists: Mükerrrem Baki, Serkan Çalışkan, Türkay Çotuk, Gülderen Görenek, Berat İşk, Engin Konuklu, Elif Köse, Suat Öğüt, Ceylan Öztürk, Kıvılcım Harika Seydim, Gamze Taşdan, Serkan Çalışkan

Bağlamın Katmanları: Şehrin Büyüleyiciliği Üzerine (Panel) / Layers of the Context. On the Fascination of Cities (Panel)
14/09/2013, 14.00
Konsept / Concept: Dr. Zoltán Somhelyi
Katılımcılar / Participants: Prof. Dr. Michael Diers, Prof. Dr. Jale Nejdet Erzen, Assist. Prof. Dr. Zoltán Somhelyi, Doç. Dr. İpek Akpınar, Dr. Emin Mahir Balteğîn

Olay Ufku Ötesinde Bienaller - kullanıcılığın yeni politikası (Konferans) / Biennales Beyond the Event Horizon - new politics of usership (Conference)
15/09/2013, 14.30
Konuşmacı / Speaker: Stephen Wright

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**DIİRİMART**

Liberty Park
10/09/2013 – 12/10/2013
Sanatçı / Artist: Björn Melhus
Mekân / Venue: Karaköy, Külah,
Dirimart geçici proje alanı / Karaköy, Külah, Dirimart temporary project space
Murakıp Sok. No:12/A Karaköy

Some USA Stories
12/09/2013 – 12/10/2013
Sanatçı / Artist: Fabian Marcaccio
Mekân / Venue: Dirimart
Abdül İpeççi Cadessi No:7/4 Nişantaşı

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**ELLIPSIS GALLERY**

Gizli Yüz (Fotoğraf Sergisi) / Hidden Face (Photography Exhibition)
10/09/2013 – 20/10/2013
Küratör / Curated by Yekhan Pınarlığıl
Sanatçı / Artist: Şahin Kaygun
Hoca Tahsin Sokak No:16 Karaköy
www.ellipsisgallery.com, twitter.com/ EllipsisGallery

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**PARALEL ETKİNLİKLER**

**AKBANK SANAT**

Saatci / Artist: Allard Van Hoorn
Mekân / Venue: SumaHan Lounge
Yanıklap Sokak No:3 Bankalar Caddesi Beyoğlu

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**MIXER**

Hotel Italia
Açılış / Opening: 10/09/2013, 18.00
Küratör / Curated by Nostra Signora Sanatçılar / Artists: Philippe Berson, Jesse Gagliardi, Cesare Inzerillo, Simone Mannino, Riccardo Sciabotta Art Writing Türkiye / Turkey
15/09/2013 – 18/09/2013 (Henüz kesinlemediz / TBC)

Kathleen Madden / Participant: Kathleen Madden
Işbirliği ile / In collaboration with Sotheby’s, Flint PR

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**KUAD GALLERY**

Marjinal Devrimler / Marginal Revolutions
Küratörler / Curated by Gül Çağın, Max Presnell
Mekân / Venue: Kuad Gallery
Süleyman Seba Caddesi No:52

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**MASUMİYET MÜZEŞİ / MUSEUM OF INNOCENCE**

Masumiyet Müzesi Sesli Rehberi / Museum of Innocence Audio Guide
10/09/2013 – süresiz / permanent
Sanatçı / Artist: Orhan Pamuk
Çukurcuma Caddesi Dalgıç Çıkmazı No:2 Beyoğlu

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**PARALEL ETKİNLİKLER**

**MIXER**

Hotel Italia
Açılış / Opening: 10/09/2013, 18.00
Küratör / Curated by Nostra Signora Sanatçılar / Artists: Philippe Berson, Jesse Gagliardi, Cesare Inzerillo, Simone Mannino, Riccardo Sciabotta

**PARALEL ETKİNLİKLER**

**MIXER**

Hotel Italia
Açılış / Opening: 10/09/2013, 18.00
Küratör / Curated by Nostra Signora Sanatçılar / Artists: Philippe Berson, Jesse Gagliardi, Cesare Inzerillo, Simone Mannino, Riccardo Sciabotta

**PARALEL ETKİNLİKLER**

**MIXER**

Hotel Italia
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**PARALEL ETKİNLİKLER**

**MIXER**

Hotel Italia
Açılış / Opening: 10/09/2013, 18.00
Küratör / Curated by Nostra Signora Sanatçılar / Artists: Philippe Berson, Jesse Gagliardi, Cesare Inzerillo, Simone Mannino, Riccardo Sciabotta

**PARALEL ETKİNLİKLER**

**MIXER**

Hotel Italia
Açılış / Opening: 10/09/2013, 18.00
Küratör / Curated by Nostra Signora Sanatçılar / Artists: Philippe Berson, Jesse Gagliardi, Cesare Inzerillo, Simone Mannino, Riccardo Sciabotta
**PARALLEL EVENTS**

**CARAVANSARAI**

Perşembe Pazarı Projects
10/09/2013 – 21/09/2013
Açılış / Opening: 10/09/2013, 18.00 – 21.00
Sanatçılar / Artists: Pat Arnao (ABD / US), Anita Bacin (Avustralya / AUS), Richard Bartle (İngiltere / UK), Fiona Davies (Avustralya / AUS), Suada Demirovic (Danimarka / DK), Joan Edlis (İngiltere / UK), Korhan Erel (Türkiye / TR), Daisy Frossard (İngiltere / UK), Arnav Gudmundsson (İzlanda, İsveç / IS, SE), Sibel Horada (Türkiye / TR), Laleh Torabi (Almanya / DE), Julie Upmeyer (ABD / US), Anne Weshinskey (ABD / US)
Bankalar Caddesi No:11 Karaköy

Vadedilimis Bir Sergi / A Promised Exhibition
10/09/2013 – 05/01/2014
Sanatçı / Artist: Gülsün Karamustafa
Mekân / Venue: SALT Beyoğlu
İstiklal Caddesi No:136 Beyoğlu

Konuşma: Gülsün Karamustafa / Talk: Gülsün Karamustafa
12/09/2013, 19.00
Sanatçı / Artist: Gülsün Karamustafa
Mekân / Venue: SALT Beyoğlu,
Açık Sinema / SALT Beyoğlu,
Walk-in Cinema
İstiklal Caddesi No:136 Beyoğlu
Konuşma: Catherine David, Elio Montanari

**SALT BEYOĞLU**
SALT Galata
Biri, Hiçbiri, Binlercesi / One, No One and One Hundred Thousand
10/09/2013 – 26/12/2013

Vadedilimis Bir Sergi / A Promised Exhibition
10/09/2013 – 05/01/2014
Sanatçı / Artist: Lalin Akalan
Mekân / Venue: SumaHan Lounge
Yanikkapı Sokak No:3 Bankalar Caddesi Beyoğlu

**PILOT GALERİ**

Sen Rolünü Oyna, Senaryo Ardakdan Gelir / Play your part now, then the scenario will follow
10/09/2013 – 26/10/2013
Açılış / Opening: 10/09/2013, 17.00 – 22.00
Sanatçı / Artist: Burak Delier
Sıraselviler Cad. No:83/2 Beyoğlu

**CO-PİLOT**

Suspended Song / Askıdaki Şarkı
10/09/2013 – 26/10/2013
Açılış / Opening: 10/09/2013
Sanatçılar / Artists: İz Öztart, Merve Ertufan, Bashir Borlakov, Fikret Atay, Suat Öğüt, Elmas Deniz, İrem Tok, Fernando Sanchez Castillo, Ali Miharbi, Gökoğlu Süvarı
Sıraselviler Cad. No:85/A Beyoğlu

**PARALLEL ETKİNLIKLER**

**SALT GALATA**

Biş, Bişor, Binlercesi / One, No One and One Hundred Thousand
10/09/2013 – 26/12/2013
Sanatçı / Artist: Elio Montanari
Mekân / Venue: SALT Galata
Bankalar Caddesi No:11 Karaköy

**PADRA EVENTS**

**CO-PİLOT**

**PARALLEL EVENTS**

**COLLECTORSpace**

**SUMAHAN**

Concrete Unit
Açılış / Opening: 11/09/2013, 18.00 – 21.00
Kuratore / Curated by Lalin Akalan, Luca Maffe
Sanatçılar / Artists: Corrado Abate, Margherita Chiurva, Federico De Leonardis, Massebo, Riccardo Murelli, Agostino Osio
Yanikkapı Sokak No:3 Bankalar Caddesi Beyoğlu
studiomaffeimaliano.com/concreteunit2013

**İSTANBUL FRANSIZ KÜLTÜR MERKEZİ INSTITUT FRANÇAIS ISTANBUL**

Video Art Sergisi: Sivil/Siz Alanlar / Video Art Exhibition: Espace In/Civils
11/09/2013 – 21/10/2013
Açılış / Opening: 11/09/2013, 18.00

**5533**

şimdiki bizi görüyoruzsunuz şimdiki görmüyoruz (tabela yerleştirilmiş) / now you see us now (sign installation)
10/09/2013, 16.00 – 19.00
Sanatçının katılımıyla tur / Tour with the artist: 10/09/2013, 17.00
Kuratore / Curated by Filiz Avuduk
NON-STAGE

NON-Stage Nevin Aladağ, Volkan Aslan, Çete-i Nisvan, Gabriel Lester, Olof Olsson, Ahmet Öğüt

performanslarını sunar / NON-Stage presents performances by Nevin Aladağ, Volkan Aslan, Çete-i Nisvan, Gabriel Lester, Olof Olsson, Ahmet Öğüt


Küratörler / Curated by Filiz Avunduk, Derya Demir

Mekân / Venue: Çeşitli mekânlар / Various venues

Adresler için lütfen www.nonstage.com sitesine ziyaret edin / Please check www.nonstage.com for addresses

Parti: Davulda Alicant Tezer + Barış K’nun funk disko ve deep house ile karşılık psychedelik anadolu eşzegleri / Party: Alican Tezer on the drums + Barış K mixing anatolian psychedelic folk with funk disco and deep house

12/09/2013, 23.00

Mekân / Venue: Topless

İstiklal Cad. Fıtaş Binası No:12 Kat: 6 Beyoğlu

galerinon.com/tr/non-stage

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RAMP A

Temizlik Bezi İle / With a Cleaning Cloth

11/09/2013 – 12/10/2013

Açılış / Opening: 14/09/2013, 19.00 – 21.00

Sanatçı / Artist: Cengiz Çekil

Açık Telefon Kulübesi / Open Phone Booth

11/09/2013 – 12/10/2013

Açılış / Opening: 14/09/2013, 19.00 – 21.00

Sanatçı / Artist: Nilbar Güreş

Kitap Tanıtımı / Book Launch:

Nilbar Güreş

14/09/2013, 18.00

Sanatçı / Artist: Nilbar Güreş

Rampa

Şair Nedim Caddesi No:21/A

Akareler Beşiktaş

www.rampaistanbul.com

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PI ARTWORKS

Resim Sergisi / Painting

11/09/2013 – 26/10/2013

Açılış / Opening: 11/09/2013, 17.00 – 20.00

Sanatçı / Artist: Mehmet Ali Uysal

Mekân / Venue: Pi Artworks

Galatasaray

İstiklal Cad. Mısır Apt No:163/4

Galatasaray

www.piartworks.com

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FCK LAB

016 Urban Songline

(Latitude: 41.041250° N - 41.041345° N / Longitude:28.990245° E - 28.990331° E)

12/09/2013, 17.00; 27/09/2013, 17.00

Performans sonrası ses ve mimari üzerine bir panel gerçekleştirilecektir / The performance will be followed with a panel on sound & architecture

Düzenleyen / Organised by Allard van Hoorn, İstanbul Teknik Üniversitesi Mimarlık Fakültesi ve [ı]FLAT

Architectures işbirliği, Distractfold Ensemble’in katıldığı ile / Allard van Hoorn in collaboration with the Architectural Faculty of the Istanbul Technical University, [ı]FLAT

Architectures and special participation of Distractfold Ensemble

Sanatçılar / Artists: Allard van Hoorn, Distractfold Ensemble

FCK Lab, İstanbul Teknik Üniversitesi Mimarlık Fakültesi / FCK Lab, Istanbul Technical University Architectural Faculty

Mekân / Venue: ITÜ Taşkısla Kampüsü / İTÜ Taşkısla Campus

Taşkısla Cad. Beyoğlu

www.allardvanhoorn.com,

www.distractfold.org.uk,

www.mim.itu.edu.tr/txr,

www.f-flat.com

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GALERİ APEL

Apel 15, Yıldönümü Sergisi / Anniversary Exhibition

12/09/2013 – 17/10/2013

Küratör / Curated by Nuran Terizoğlu


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PARALEL ETKİNLİKLER
GALERİBU

Hepimiz Göçebeyiz / We are All Nomads
12/09/2013 – 06/10/2013
 Açılış / Opening: 20/09/2013
Sanatçılar / Artists: K. Deniz Pireci, Çetin Pireci
Şahkulu Mah. Serdar-ı Ekrem Sok. No:11 Galata Beyoğlu

İSTANBUL İTALYAN KÜLTÜR MERKEZİ / ITALIAN INSTITUTE OF CULTURE IN ISTANBUL

Video Gösterimi / Video Screening: The world has already been filmed. Now it is time to transform it.
12/09/2013 (19.00 – 21.00) ve / and 13/09/2013 – 16/09/2013 (15.00 – 18.00)
Açılış / Opening: 12/09/2013, 19.00
Düzenleyen /Organised by Maria Rosa Sossai, Cristina Dinello Cobianchi (AlbumArte, Roma)
Sanatçılar / Artists: Elisabetta Benassi, Anna Franceschini, Pietro Mele, Marinella Senator, Giulio Squillacciotti
Mekan / Venue: Casa d’Italia
Ankara İtalyan Büyükelçiliği / Embassy of Italy in Turkey
İstanbul İtalyan Kültür Merkezi / Italian Institute of Culture in Istanbul
Roma Kulübü Derneği / Circolo Roma

Nomads

PARALLEL EVENTS

Color Temperature - China Young Artists Project: Exchange Exhibition of 27 of China’s Finest Young Artists
Küraştörler / Curated by Jia Fangzhou (Çin / China), Hakan Gürsoytrak (Türkiye / Turkey)
Sanatçılar / Artists: Uluslararası bir jüri tarafından 1000 aday arasından seçilen 27 seçkin Çinli genç sanatçı / 27 of China’s most outstanding young artists chosen by an international jury of 1,000 candidates
China Young Artists Project Office, China Arts & Entertainment Group, Beautiful Asset Beijing Art Industry Co. Ltd., CIEA-BA
Venue: Osman Hamdi Bey Salonu, Mimar Sinan Güzel Mekân / Venue: Osman Hamdi – Sokak No:16 Taksim Beyoğlu

PARA LLEL ETKİNLIKLER

The Apparent Author

Despair & Metanoia
12/09/2013 – 26/10/2013
Açılış / Opening: 11/09/2013, 18.30
Sanatçılar / Artists: Sükrün Moral & VALIE EXPORT
İstiklal Cad. Mısır Apt. No:163 D:10 Beyoğlu
www.galerizilberman.com

NON

Görünüşteki Yazar / The Apparent Author
12/09/2013 – 02/11/2013
Sanatçı / Artist: Meriç Algün
Ringborg
Tomtom Mahallesı Nur-i Ziya Sokak No:16 Taksim Beyoğlu
galerinon.com

PARALLEL EVENTS

The Column (2013) One-off screening
14/09/2013, 12.00
Düzenleyen / Organised by Gabi Scardi, Maria Rosa Sossai, Cristina Dinello Cobianchi (AlbumArte, Roma)
Sanatçı / Artist: Adrian Paci
Mekan / Venue: Casa d’Italia
Ankara İtalyan Büyükelçiliği / Embassy of Italy in Turkey
İstanbul İtalyan Kültür Merkezi / Italian Institute of Culture in Istanbul
Roma Kulübü Derneği / Circolo Roma

PA R A L LE L E TK I N LI KL ER

Mekan-odaklı yerleştirmme
Site-specific art installation: “WATER. LIKE TEARS OF LOVE”
15/09/2013 – 14/10/2013
Açılış / Opening: 14/10/2013, 20.00
Küraştör / Curated by Laura Barreca
Düzenleyen / Organised by Ayşe Pınar Akalın
Mekan / Venue: Küçük Mustafa Paşa Hamamı
Sanatçı / Artist: Angelo Bucarelli
Ankara İtalyan Büyükelçiliği / Embassy of Italy in Turkey
İstanbul İtalyan Kültür Merkezi / Italian Institute of Culture in Istanbul

m.eating
Açılış / Opening: 15/09/2013 (14.00’ten itibaren / from 14:00)
Küraştörler / Curated by Yasemin Aşlan Bakır, Giorgia Simoncelli
Sanatçı / Artist: Maîmouna Patrizia

PARALLEL EVENTS
**BORUSAN CONTEMPORARY**

**Vicious Circular Breathing**
14/09/2013 – 16/02/2014
Kurator / Curated by Kathleen Forde
Sanatçı / Artist: Rafael Lozano-Hemmer

**Segment #4**
14/09/2013 – 16/02/2014
Kurator / Curated by Necmi Sönmez
Sanatçılar / Artists: Karma Sergi / Group Exhibition

Borusan Contemporary

**Football Uniting - Three Sided Football Match**
14/09/2013, 16:00
Düzenleyen / Organised by InEnArt
(Interactive Enthusiasts in Art)
Online Platform
Kattilimciler / Participants: Dynamo Windrad (Almanyası / Germany),
Philosophy Football FC (İngiltere / UK), Gazoz Ligi (Türkiye / Turkey)

Diyalog Derneği
www.borusancontemporary.com

**KADİR HAS ÜNİVERSİTESİ REZAN HAS MÜZESİ KADİR HAS UNIVERSITY REZAN HAS MUSEUM**

**Şen Bilge / Joyful Wisdom**
[Oncesinde forum gerçekleşirilecektir (13/09/2013, 17.00 – 19.00) / Preceding forum discussion will be on 13/09/2013 between 17:00 – 19:00. Moderatöř / Moderated by Aslı Narın]
14/09/2013 – 20/10/2013
Açılış / Opening: 13/09/2013
Kuratör / Curated by Henk Slager
Sanatçılar / Artists: Burak Delier, Jalal Toufic, Tiong Ang, Marion von Osten, Jan Kaila, Mick Wilson, Aglaia Konrad, Lonnie van Brummelen, Siebren de Haan
Mekan / Venue: Rezan Has Müzesi

Galeri Bölmü / Rezan Has Museum Gallery

Doğu’ya Yöneliş / Facing East
14/09/2013 – 31/10/2013

**PARALEL ETKİNLİKLER**

**MACA MODERN**

**Percezioni Oniriche / Rüyalar / Hayaller**
14/09/2013 – 12/10/2013
Kuratör / Curated by Ayse Utku
Sanatçı / Artist: Lithian Ricci / Italian Sanatçı, 6 ay süresi İstanbul ikametinde, şehrini zengin ve giriفت kültür dokusundan etkilenmiştir. / The Italian artist, during her 6 months residence in Istanbul, draws inspiration from the inter-woven
cultures that abide in the city.

Maçka Caddesi, Narmanlı Apt. No:24
Teşvikiye
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Malloch, Luke Waller, Dilek Öztürk, Murathan Özbek, Hossein Edalatkhah, Buğra Erol, Onur Fırat
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Her şeye bir açıdan değil, bir şeye her açıdan bak!

Bize yeni bakış açıları kazandıran tüm sanat eserlerine, o eserleri hayal eden ve yaratan tüm değerli sanatçılarla minnettarız.

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18/09/2013
31/01/2014

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Koç Holding Desteğiyle Çocuklar Bienal ile Tanışıyor / Young People Experience the Biennial with the Support of Koç Holding
Pace Çocuk Sanat Merkezi ile birlikte geliştirilen proje ile çocukların sergi kültürüünü geliştirmek, güncel sanata olan ilgilerini artırmak ve onları bazı temel sanat kavramlarıyla tanıtmak hedefleniyor. Yapılabilecek etkinliklerle çocuklara, biyondaki konuştukları ve öğrendiklerini pratige dönüştürme fırsatı yaratılacaktır.

Young visitors to the biennial will gain an enhanced understanding of contemporary art and exhibitions, thanks to a project realized with the cooperation of Pace Children’s Arts Center. The biennial is happy to offer special programme for the duration of the exhibition that is intended to help them get acquainted with basic artistic terms and concepts. While strolling through the venues, they will talk about and put into practice what they have learned.

Mekân / Venue
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Tarihler / Dates
Eğitim programı, 17 Eylül'den bienal sonuna kadar haftada 6 gün, salı, çarşamba, cumartesi ve pazar günleri 4 grup, perşembe ve cuma günleri ise 3 grup olarak uygulanacaktır. Devlet okullarına salı, çarşamba ve perşembe günleri için kontenjan ayrılmıştır. 15 Ekim 2013 Salı ve 18 Ekim 2013 Cuma arasındaki günler Kurban Bayramı dolayısıyla çalışma olmayacaktır, bunun yerine 11 Ekim Cuma günü devlet okullarına özel kontenjan açılacaktır.

This special youth educational programme will be held from 17 September until the end of the biennial, six days a week, four sessions on Tuesdays, Wednesdays, Saturdays and Sundays, and three sessions on Thursdays and Fridays. A certain quota will be reserved for state schools on Tuesdays, Wednesdays and Thursdays. There will be no sessions between 15 October and 18 October during the holiday, and additional quota will be added for state schools on 11 October 2013, Friday.

Atölye saatleri / Session hours
10.00-12.00, 12.30-14.30, 15.00-17.00, 15.45-17.45*
*15.45-17.45 grubu yalnızca salı, çarşamba, cumartesi ve pazar günleri geçerlidir.

Katılım / Participation
Gruplar en fazla 25 kişiden oluşacağı için rezervasyon önceliği gözetilecek. Bu çalışma ücretsiz gerçekleştirilecek.

The sessions can accommodate a maximum of 25 children, so advance reservations are advised. The sessions will be free of charge.

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Hande Tönük
T: (0212) 334 08 24
M: (0549) 775 47 48
E-posta: hande.tonuk@iksv.org
(hafta içi / on weekdays 10.00–18.00)
Mekân ve Ziyaretçi Bilgisi
Venue and Visitor Information

Antrepo no.3
Meclis-i Mebusan Caddesi
Liman İşletmeleri Sahası
34433 Tophane

Galata Özel Rum İlköğretim Okulu
Kemeraltı Cad. No: 49
34425 Karaköy Beyoğlu

ARTER
Asmalı Mescit Mah.
İstiklal Caddesi No: 211
34433 Beyoğlu

SALT Beyoğlu
Asmalı Mescit Mah.
İstiklal Cad. No:136
34430 Beyoğlu

5533
İMÇ 5.Blok
5533 Unkapanı

Koç Holding Sponsorluğunda
Rehberli Turlar
Her gün 11.00, 13.30, 15.00, 16.30
Rehberli turlar Antrepo no.3, Galata Rum İlköğretim Okulu ve ARTER’de gerçekleştirilecek.

Rehberli tur biletleri: 20 TL
(20 kişi ve üstündeki gruplar için 15 TL)
Öğrenci rehberli tur biletleri:
10 TL (20 kişi ve üstündeki gruplar için 7 TL)

Rehberli turlarla ilgili bilgi için:
rehberlitur@iksv.org

Guided Tours
Sponsored by Koç Holding
Daily at 11:00, 13:30, 15:00, 16:30
Guided tours of the exhibition will be held at Antrepo no.3, Galata Greek Primary School and ARTER.

Guided tour ticket: 20 TL. (15 TL for groups exceeding 20 people)
Guided tour for students: 10 TL (7 TL for groups exceeding 20 students)

For information on guided tours:
guidedtours@iksv.org

Ziyaretçi Bilgileri
Visitor Information
The 13th Istanbul Biennial will be free of charge.

The exhibition is open on the Monday of the opening week, 16 September.

Biyorn at 11.00, 13.30, 15.00, 16.30

Guided tours will be held at Antrepo no.3, Galata Greek Primary School and ARTER.

Guided tour ticket: 20 TL. (15 TL for groups exceeding 20 people)
Guided tour for students: 10 TL (7 TL for groups exceeding 20 students)

For information on guided tours:
guidedtours@iksv.org
Bienal Rehberi
Bienal Rehberi, bienal mekânlardan Antrepo no.3, Galata Özel Rum İlköğretim Okulu, ve ARTER’de; ayrıca İKSV Tasarım Mağazasında ve kitabevlerinde satışa sunulacaktır.

Biennial Guide
The Biennial Guide will be sold at Antrepo no.3, Greek Primary School, and ARTER; as well as at İKSV Design Store and bookstores.

Lale Üyeleri

Tulip Members
Black and White Tulip Members enjoy a discount of 25% for guided tour tickets. Red and Yellow Tulip Members enjoy a 20% discount for Guided Tour tickets. Black, White and Red Tulip Members can benefit from the discount for two tickets, Yellow Tulip Members can benefit from the discount for one ticket.

www.lalekart.org
13b.iksv.org
facebook.com/istanbulbienali
@istanbulbienali
Anne, ben barbar mıyım? / Mom, am I barbarian?

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İstanbul Foundation for Culture and Arts
2013

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Bandrol Uygulamasına İlişkin Usul ve Esaslar Hakkında Yönetmeliğin beşinci maddesinin ikinci fıkrası çerçevesinde bandrol taşıması zorunlu değildir.

İstanbul Bienali / Istanbul Biennial
İstanbul Kültür Sanat Vakfı / Istanbul Foundation for Culture and Arts
Nejat Eczacibaşı Binası
Sadi Komuralp Caddesi No: 5
Şişhane 34433 İstanbul
T: +90 212 334 0700
F: +90 212 334 0716
E: ist.biennial@iksv.org
13b.iksv.org
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