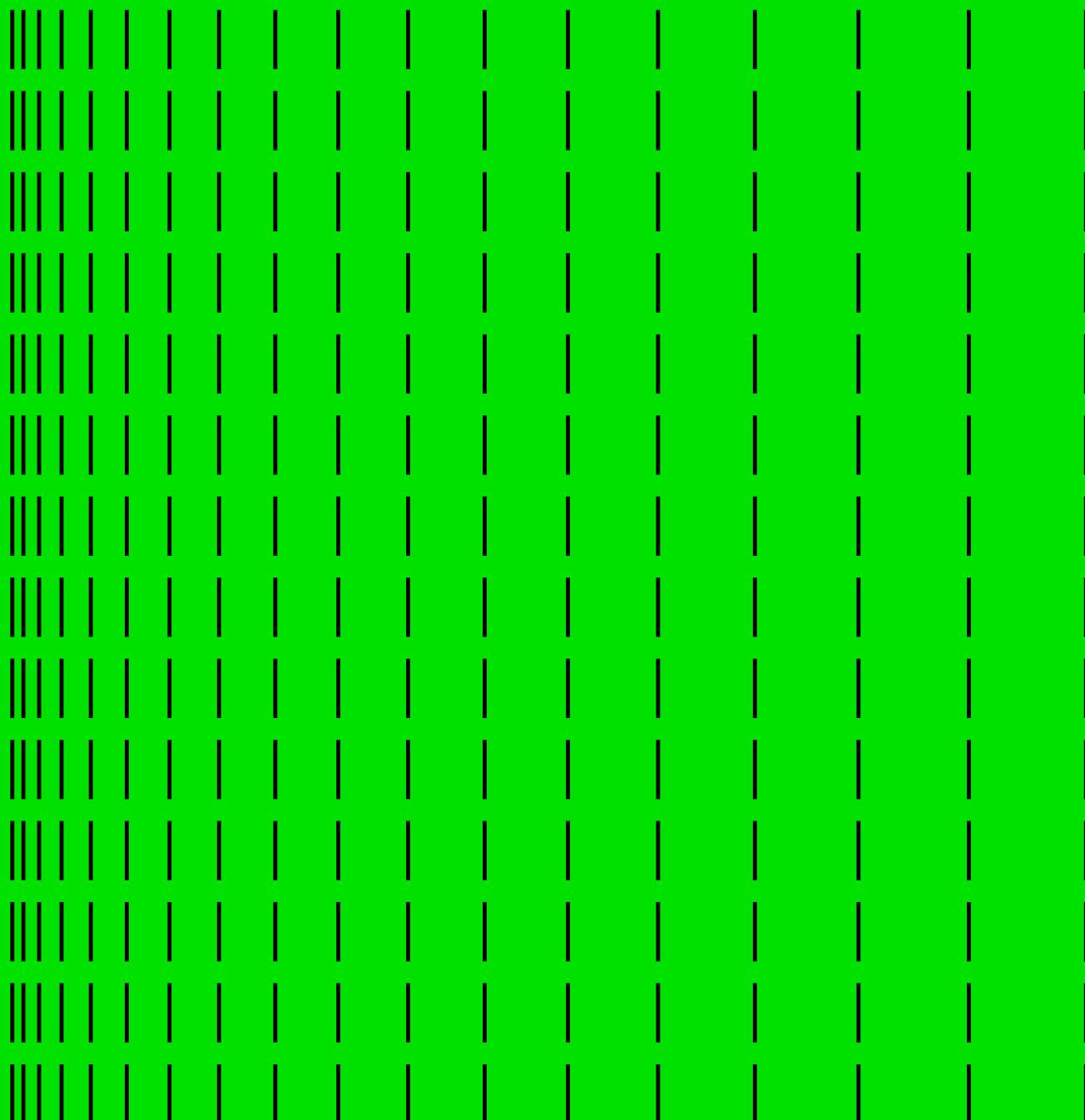


# Contemporary Visual Arts in Turkey

Version 2019  
Written by Anna Zizlsperger



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In 2011, SICA (the predecessor of DutchCulture) produced a comprehensive mapping of the Turkish cultural field. This mapping was written by local experts and edited by Teike Asselbergs and Chantal Hamelinck. The mapping was produced as a means to promote cultural exchange between the Netherlands and Turkey and as a starting point of the year 2012, which marked 400 years of Dutch – Turkish diplomatic relations. The mapping was supported and produced in close co-operation with the Dutch public funds.

An update of these mappings was commissioned in 2018 by DutchCulture while working with the same editors. The existing mappings were revised and several new mappings were added.

The updated mappings are focusing more on giving Dutch cultural practitioners an insight into the Turkish cultural field and its infrastructure, and helping them get in contact with colleagues.

*This mapping is supported by the Ministry of Education, Culture and Science of the Netherlands.*

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# I Summary

The year 2009 saw an upsurge in contemporary art sales, both in Turkish and international galleries exhibiting artists from Turkey, and in auction houses. It was also in 2009 that Sotheby's in London led one of the most successful sales of Turkish contemporary art, which many have credited for truly launching contemporary artists from Turkey onto an international platform. As international collectors began to collect the works of Turkey's contemporary artists, the quality of exhibitions rose, and new institutions and galleries proliferated. If the previous years are to be considered a time of growth, then in 2010 this began to boom. Especially the 2010 European Capital of Culture programme was very influential for the local art scene in this decade. In a country where art institutions are largely maintained and supported by private sector financing, it was a unique event when in this year contemporary art projects received public money. Because of these exhibitions and international projects, an increasing number of artists in Turkey were able to go abroad and broaden their horizons. In 2011, the hype around contemporary art from Turkey started to calm down, and inflated prices began to drop. With the establishment of the art spaces Arter and SALT, the art scene was enriched with two private institutions that catered to the needs of the public through its interdisciplinary exhibition projects.

In May 2013, however, Turkey came to a temporary, but sudden standstill. The demonstrations and civil unrest resulting from the Gezi Park protests sent far-reaching waves of impact across almost every aspect of life of those in Istanbul and beyond. This was followed by a string of terrorist attacks starting in 2015, and the events of July 15, 2016, when a faction within the Turkish Armed Forces attempted a coup d'état against state institutions.

In addition to the above, in October 2016 the news that Turkey had decided to leave the European Union's Creative Europe programme per January 1, 2017, devastated Istanbul's art scene, as this was a major source of funding for international exhibition projects organised in Turkey. According to the Turkish daily newspaper Haberturk, the pullout was in response to a concert in commemoration of the Armenian genocide supported by Creative Europe and performed in April 2016 by Germany's Dresdner Sinfoniker orchestra.

Finally, a constitutional referendum was held in Turkey on April 16, 2017, which was very heavily debated by local and international audiences. If approved, this would



allow the office of the Prime Minister to be abolished and the existing parliamentary system of government to be replaced by an executive presidency and a presidential system, greatly expanding the legal powers of the country's current president, Recep Tayyip Erdoğan. Indeed, the referendum was approved by a very thin and contentious "yes" margin. Following the approval of constitutional changes in the previously mentioned referendum, the president elected in the presidential election of 2018 will be both the head of state and head of government of Turkey, taking over the latter role from the to-be-abolished office of the Prime Minister. Erdoğan had won a 52.54% share of the national vote assuming an office imbued with extensive executive powers including the power to issue decrees with the force of law, appoint the cabinet and vice-presidents as well as senior judges. These very controversially discussed political events have left the country even more divided than before.

While these developments seem worrisome and are also accompanied by an economic crisis, which further reduces private funding, the troubled situation of the country has increased international interest in the contemporary art scene of Turkey. Gallerists, art advisors and collectors all agree that there have been positive developments in the culture of conscious collecting with an increased interest in conceptual art and a purchase culture that is becoming more informed. The SAHA organisation, which aims to contribute towards the presence and visibility of contemporary art from Turkey, has seen an increase in the number of its core members (mostly consisting of collectors) from 5 to 97 since 2011 and has obviously contributed to positive development. Despite a number of unfortunate developments, the Istanbul art scene did not come to a halt, which was demonstrated most clearly by the ongoing opening of new art spaces and international exhibitions including artists and curators from Turkey.

The fact that the Istanbul contemporary art scene is rather young in comparison to international art hubs such as London and New York endows it with a power to grow, expand and (re-)invent its own identity. With its very own dynamism, it reinvents itself again and again along with society.

# I Introduction


Istanbul has become a vital world city that plays a role in the international art world through its biennial, international fairs, exhibitions and art activities. This is mostly a result of investments in the contemporary art infrastructure made by the richest families in Turkey, such as Eczacıbaşı, Koç and Sabancı, in the past 25 years. The emergence of institutions such as Istanbul Modern, IKSVM (Istanbul Foundation for Culture & Art), Akbank Sanat, Yapı Kredi Kültür, SALT, Arter, Borusan Contemporary, Sabancı Museum and Pera Museum has contributed to the rapid development of the contemporary art scene. Foreign artists and art initiatives have started new collaborations, and artist-run projects such as 5533, Pist///, Marsistanbul, Space Debris and NOKS resulted in new connections and initiated collaborations in contemporary art.

Contemporary art made in Turkey today grows out of political, religious and social questions. It has a gradually transforming influence on society through its questioning attitude, its examination of facts and its attitude towards alternative viewpoints held by members of society. Contemporary Art also tries to open up and contribute to wider discussions by trying to look back at history and the ideologically fraught construction of Turkish identity. Turkish contemporary art is increasingly recognised internationally because of its dynamism and its openness to cooperation, and the Istanbul Biennale and institutions such as SALT and Arter are well known internationally. Besides Istanbul, this mapping will also draw attention to the art scenes in some other dynamic cities in Turkey, cities that are still largely overlooked by foreign art professionals who visit Turkey. We hope that the future will entice some artists to look beyond the trodden paths and visit cities outside Istanbul in their search for new experiences and collaborations.

## **Recommendations**

In Turkey the visual arts have big potential, but lack financial support. Artists and galleries will be open to collaborations if there is international funding and/or the opportunity for artists to go abroad and show their work/gain international experience. European artists and curators can gain insights in the political and ideological connotations and perspective of a country/art scene, which has been marginalised for decades due to its religious/political/economic situation and learn how to be more sensitive regarding neo-colonial topics and problems.

In Istanbul, galleries sometimes open and close on a yearly basis. This is due to the



fact that even seemingly “commercial” galleries are not self-sufficient, but funded by the founder’s private income generated from other sources. During economic shortfalls obviously this funding will be the first to be cut. Another reason might be that the founder decides to move out of the country and simply closes the gallery. As for non-profit small art spaces, it is needless to say that they can disappear quickly simply due to a lack of funding. It is recommended to international cultural agents to focus on building a network of people rather than galleries (and their owners) due to this reason. In Turkey personal interactions and relationships are very important, so business is literally done at meetings and dinners rather than at the office.

Artists from Turkey may use local issues for their personal or critical take on the big global or philosophical issues of this age, but they do not appreciate that foreign curators push them to make art about what these curators think are “Turkish issues”. Like most artists worldwide, artists from Turkey want to be seen as artists first. To them, the one-sided interests of European audiences and curators, and their barely hidden prejudices about Turkey, are seen to be Orientalist. Be aware of projects that have the tendency to be Orientalist and which involve artists from Turkey. Also be aware of the term “Turkish” as a lot of artists don’t consider themselves Turkish, but, for example, Kurdish/Armenian. Rather use the expression “from Turkey”, especially when referring to bigger groups of artists.

# | Short history

Turkey has a rich historical and cultural heritage. Over the centuries, its geographical location has made it into a crossroads and centre of many civilisations. Traces of this wealth of civilisations, peoples and cultures can still be found, and visited, in Turkey today. Images and art works such as sculptures and architecture that belong to the Hittite, Lydian, Greek, Hellenistic, Urartian, Roman, Byzantine, Seljuk and Anatolian principalities, as well as to the Ottoman Empire, have contributed to the development of Turkish artistry over the centuries. In many other countries that also feature such wealth of heritage, contemporary practices in the visual arts field risk that the past is considered the main attraction and that further development of art is stilted. This results from the fact that all human and other resources in the cultural field are directed at the preservation of the past. This is also partly true for Turkey, especially because common public art and culture are still mostly tied to heritage. However, there have been a couple of historic movements that contributed to Turkey also having a rapidly developing contemporary art scene today.

## **The Ottoman Empire**

It was at the end of the Ottoman era when Turkey began its formation of a cultural policy in accordance with Western civilisations and Western values. This period of adapting to European practices in the Ottoman Empire began during the Tanzimat, a period of reformation that lasted from 1839 to 1876. These reforms caused the formation of a new understanding of culture and identity, especially in the field of art, which continued during the following periods of the constitutional monarchy and the republican period. Western painters were already visiting the Ottoman Empire and produced art works in those times. But the first paintings and sculptures in a Western sense made by artists from

Turkey were produced under the roof of the first state academy of fine arts, the School of Fine Arts (Sanayi-i Nefise Mekteb-i lisi), founded in Istanbul on January 1, 1882. This school is still operating today under the name Mimar Sinan University. The School of Fine Arts was founded and led by the famous Turkish Orientalist painter Osman Hamdi Bey, who was also an art historian, archaeologist and museum curator.

## **The Republic of Turkey**

Turkey determined its formal cultural policy when the Republic of Turkey was established in 1923. The Westernisation of Turkey was a top-down effort, both in terms



of art and in culture at large. During the republican period, the primary aim was to change the public mindset and to create a modern society, starting from the public sphere. Under the leadership of Mustafa Kemal Atatürk, founder of the Republic of Turkey, institutions and foundations producing art in Western styles were quickly established. Between 1923 and 1950, many artists from Turkey were sent abroad by the government, mostly to Paris, to be educated in the visual arts. At the time, Paris was seen as the centre of culture and French was a common language spoken by educated people in Turkey. Some important artists who went to Europe after graduation from the School of Fine Arts, and who were influenced by French impressionism, are Halil Paşa, Sami Yetik, Ruhi Arel and Avni Lifij. Upon their return to Turkey, these artists returned to the Academy of Fine Arts as teachers. As a result of this orientation towards the West, production and education in the field of art accelerated in the early years of the Republic. Between 1923 and 1950, Turkish painting art modernised and interacted with European movements, and rapidly set out to find its own identity. A group of painters known as the "D group" (Zeki Faik İzer, Cemal Tollu, Nurullah Berk, Bedri Rahmi Eyüboğlu, Sabri Berkel, Cemal Bingöl) received training in workshops of European artists such as André Lhote and Hans Hofmann. They then contributed to the development of art in Turkey by moving Turkish painting from a narrative mode towards a more intellectual approach. Clearly, artists and modern movements in the West had a significant influence on Turkish art in this early period of the republic.

### **The 1950s**

From 1950 onwards, several artists outside the academy, such as Aliye Berger, Cihat Burak, Ömer Uluç and Yüksel Arslan, began to produce artistic works that were different from the academic painting concept. This can be considered an indication of a new type of modern art emerging in Turkey, as a revolt against traditions and historic movements in the West. Going beyond forms copied from the West, new perspectives were formed in the field of art. The idea for a need of new interpretations and a move away from the academics evolved because of artists involved in the production. It was in this period when the development of more libertarian and innovative art works began to be supported. In 1951, Maya Gallery opened, and the Turkish branch of AICA (Association Internationale des Critiques d'Art) was founded in 1953. Nevertheless, independent and original art works originating from movements that emerged in the West would not be exhibited until much later.

### **The 1960s and 1970s**

In the 1960s, movements such as Surrealism and Conceptual Art had a deep influence on the Turkish visual arts. The art language used until this period began to change, and in the 1970s, private companies, banks and wealthy individuals began to invest in art. This resulted in the emergence of an art market, despite it still being small. This art market developed further by means of an increased number of private galleries and through the opening of exhibitions. It contributed to the changing understanding of art, which started to drift away from more traditional notions of art. The 1960s and 1970s can be seen as the inception period of the change movement in contemporary art, and as the start of a critical attitude in Turkish art.

### **The 1970s and 1980s**

In the 1970s and 1980s, the contemporary Turkish painting scene witnessed an increase in the number of private gallery activities, and progressed towards the creation of a fully operational art market. As a result of the coups d'état that took place in 1971 and especially in 1980, non-violent protest began to emerge in the form of visual and contemporary art against the politics of repression and oppressive traditions. This

unleashed contemporary movement resulted in interaction between civic and artistic groups. Besides global art movements, in Turkish art, conceptual art and stylistic pluralism indicative of a postmodern understanding of art started to be influential. It was in this period when the permanent focus on the idea of progress in art (Kantian Modernist rhetoric, which supposes that problems of art should be again related only to art), was abandoned. In its place, postmodernism was adopted, understood as a continuation of modernism, focusing on the present time, and with an emphasis on pluralism and difference. Especially throughout the 1980s these postmodernist expressions clearly emerged. Another important development is that women artists came into prominence in the 1980s, and their art works were both quantitatively and qualitatively equal to those of men.

Some of the milestones from this era that contributed to the transformation in the field of contemporary art in Turkey were:  
Yeni Eğilimler (New Directions) within Sanat Bayramı (Art Festival) that was started by the State Academy of Fine Arts in 1977;  
Günümüz Sanatçıları Sergisi (Contemporary Artists' Exhibition) organised by the Istanbul Painting and Sculpture Museum in 1980;  
Öncü Türk Sanatı'ndan Bir Kesit (A Cross-section of Avant Garde Turkish Art) exhibited during the 12th Istanbul Festival in 1984;  
The A B C D exhibitions initiated by artists in 1989-1992;  
The first Istanbul Biennale, which emerged as a result of the impact of these exhibitions, organised in 1987.

### **The 1990s**

The field of contemporary art, supported by organised exhibitions, symposiums, performances and various other activities, reached its optimum point in the 1990s. It was in this period that it attained a certain momentum and advanced in the search for its own identity. The field of art reached a certain level in Istanbul, and the mobility of artists became more international while at the same time art also became more visible in other cities throughout Turkey.

# Main trends and topics

Some of the artists who introduced new perspectives to contemporary Turkish art are Altan Gürman, Sarkis, Nil Yalter, Gülsün Karamustafa and Füsün Onur. These artists have produced some of the first examples of Turkish installation, conceptual and video art. As a result of the ease of communication with the world after the 1980s, a rise in the number of people going to the United States and Europe to study art, the formation of art exhibitions and new art markets all contributed greatly to the development of contemporary concepts of art in Turkey. Artists interact with the academic community (especially in the fields of sociology, history and politics), and with civic society on topics such as the changing environment, city, humanity, identity, (lack of) communication, immigration, technology, vulnerability of human relations, the rise of individualism, loneliness, customs and cultural habits, meetings of different cultures and geographies, and efforts to tackle problems faced by certain groups in the realm of religion, ethnic identity, war and terrorism. In the past 20 years, a very dynamic art atmosphere has emerged, where as a consequence of the increase in the number of cultural organisations and the number of curators in galleries, interaction among artists and movements has deepened. The number of exhibitions and art publications, the purchasing of contemporary art by collectors and the professional documentation of art events have all increased.<sup>1</sup> We can also observe the effects of international art movements on Turkish artists and the emergence of local reactions and interpretations on these movements. Turkish contemporary art first gained attention from the global art scene with Turkish contributions to art movements such as Pop Art, Hyperrealism, Minimal and Conceptual Art, new realism and new expressionism. This contribution happened as a result of due diligence and critics in its origin, requests for taking part in international art development, and the effort to synthesise the past with the present.

1

Some artists such as Ayşe Erkmen, Haluk Akakçe, Halil Altındere, Gülsün Karamustafa, Leyla Gediz, Hale Tenger, Kutluğ Ataman, Canan Şenol, Taner Ceylan, Hussein Chalayan, Vahap Avşar, Canan Tolon, Şükran Moral, Şakir Gökçebağ, Mehtap Baydu, Ayşe Erkmen, Nevin Aladağ, Serkan Taycan, Meric Algün Ringborg, Nasan Tur, Nezaket Ekici, Nilbar Güreş, Ergin Cavuşoğlu, Refik Anadol, Burak Arıkan, Pinar Yoldas, Mehmet Ali Uysal, Halil, Azade Köker, Selma Gürbüz, Ipek Duben, Ferhat Özgür and Serkan Özkaya, Cevdet Erek, Aslı Cavuşoğlu, Ali Taptık, Can Altay, Banu Cennetoğlu, Emre Hüner, Gözde Ilkin, Tayfun Serttaş and Güneş Terkol have become prominent in the international art arena.

# Audiences

Istanbul is an ambiguous city in terms of representing Turkey. On the one hand, it reflects Turkey's most global and Western face, but with its elitist cultural scene and advanced infrastructure including an internationally acclaimed biennial, festivals, art exhibitions, contemporary art and cultural industry, Istanbul is much ahead of other, less developed parts of Turkey. From another point of view, Istanbul is a mix of many cultures because over the years, people from all corners of Turkey have migrated to this city. Istanbul's culture is a hybrid culture: a synergy of rural, popular and consumer culture. General audiences in Istanbul do not have a deep consciousness about the meaning of exhibitions, and mass media, local authorities and society in general stay aloof of biennial activity. According to Beral Madra<sup>2</sup>, the biennial has become an important communal activity over the past 20 years, but art still does not meet a real appreciation and insight from Turkish audiences. The inadequacy of education on art and art history in Turkey is the main reason for this shortfall of interest in artistic activities by the general public. Nonetheless, Turkish contemporary art developed dynamic audiences over the years.

Due to an increase in general wealth, a larger number of people fall in the socio-economic profile that constitutes the majority of art audiences than before. Due to the exposure to many artistic events, a part of this audience developed themselves, resulting in a qualitative increase in cultural appreciation. Moreover, in the segment of society where the community has no direct relation with art activities, a positive reaction towards contemporary art works has been observed. This could be attributed to increasing efforts of artist groups/curators/cultural agents to take art out of museums and into the public sphere, but also the decision of the organisers of the Istanbul Biennial to grant free access to the biennial since 2013. Exhibition audiences have become more conscious of contemporary art, and there is a growing audience of people interested in this field, interrogating and criticising it. Turkish art audiences watch representations of religious, national, social, economic, politic and hierarchical messages through the language of contemporary art and develop their artistic taste in this direction.

<sup>2</sup>  
Doyenne of the Istanbul art scene, curator of the first two Istanbul Biennials in 1987 and 1989 and several editions of the pavilion of Turkey at the Venice Biennale, she has published several books on contemporary art and writes for newspapers and magazines as an art critic. She is the co-founder of Kuad Gallery Istanbul, which existed from 2012-2016.

The general public in Turkey mostly still favours figurative painting and aesthetic compositions (art as decorative object). Most collectors tend to go for big internationally or locally acclaimed artist names (brands). The market for complex conceptual art, new media art, video works, not to speak of performance art, is rather young and very niche. Recently, however, at least the medium of photography gained a more reliable standing with a wider audience of collectors.

### **Audience development**

Artists focus mostly on international markets. Consequently, while the target group for produced works of art is generally the local audience from all regions of Turkey, as an object to be sold it is mostly intended for national or international art markets. Istanbul has become a brand city, to which artists from many cities of Turkey have come, and which helps all art markets to come alive. Istanbul is a crossroad for artists. Artists living and producing art outside Istanbul feel they have no choice but to move to Istanbul if they want to break into national and international art markets. This can be difficult for some, because of the lack of social and economic support by family and friends and the fact that Istanbul is an expensive city. For the same reason, it is almost a necessity for foreign artists to come to Istanbul, even if they want to do art projects in cities outside Istanbul. The art scene is trying to respond to the demand to move art outside Istanbul, by organising biennials and festivals outside Istanbul, and by creating centres in other Turkish cities. New art centres outside Istanbul are set up with the support of both artists and private institutions. Universities and departments of fine arts play a significant role in developing art spaces in the periphery. (Refer to the sections and “Outside Istanbul” and “Museums Outside Istanbul” in this context.) Istanbul’s booming art scene not only attracts its loyal audiences, but also is beginning to attract the attention of a more general public.

There is a significant increase in the number of participants coming to art activities such as exhibitions, performances, fairs, expos and installations. Important art exhibitions arranged by biennials, international fairs, artist initiatives and big museums have made a major contribution to the attendance of visitors to these activities. Exhibitions featuring masters such as Picasso, Monet, Dali, Anish Kapoor or Ai Weiwei, which were arranged by the Sabancı Museum, had a heavy inflow of visitors from both Istanbul and other cities. According to Dilek Sabancı, the museum has attracted 700,000 visitors and introduced more than 70,000 children to the arts since its opening. Many primary and high school students from Istanbul and other cities also visit museums with private tours. Interestingly, Istanbul Modern, Sabancı Museum, Akbank Sanat and the Pera Museum also introduce children to art at an early age by providing children’s workshops. Both SPOT Projects and SAHA organise workshops and tours with the aim of providing art enthusiasts and potential collectors with the opportunity to learn about and engage with the arts and culture world.

Art-related information in English as well as free gallery maps are provided by Akbank Sanat and exhibist magazine.

### **Outside Istanbul**

It is impossible to make a comprehensive table of the distribution of artistic activities throughout Turkey. Art production, however, is concentrated in economically and culturally developed centres. The main centre of contemporary art in Turkey is Istanbul, and the district of Beyoğlu is where 99% of all contemporary art activities take place. Apart from Beyoğlu (European side), the other districts where contemporary art activities can be found are the upmarket district of Nişantaşı (European side) and the lively

district of Kadıköy (Asian side). Apart from these districts contemporary art activities sporadically take place in periphery districts such as industrial Tuzla (Asian Side), residential Maltepe (Asian side, east of Kadıköy), boom-suburb Ümraniye (Asian side, northwest of Maltepe) and Beylikdüzü (European side, close to Atatürk airport), with its university campuses and expo centres. The Social Support Programme (SODES) supports projects that aim at developing the cultural and artistic life in cities such as Diyarbakır, Mardin, Şırnak, Batman, Şanlıurfa, Adıyaman, Siirt, Kilis and Gaziantep, which are in the regions included in the South-East Anatolia Project (GAP). Exhibitions, fairs and artistic activities are also arranged through independent artist groups and NGOs operating in this region. After Istanbul, artistic projects are most active in Ankara, İzmir, Diyarbakır, Sinop, Çanakkale and Mardin. The project "Spaces of Culture" (Kültür için Alan), which is set out to promote and support activities outside of Istanbul, provides spaces and resources for the realisation of cultural projects within the visual and performing arts, as well as for discussion, training and development opportunities for local institutions, cultural professionals and community members interested in these fields. Together with partners from the Turkish and European cultural scene, this project contributes to a wide and diverse programme of arts-based community exchange in regions such as Izmir, Diyarbakir and Gaziantep. The project is initiated by the Goethe-Institut, the Consulate General of Sweden in Istanbul, the Embassy of the Netherlands and the Institut français de Turquie, in cooperation with Anadolu Kültür and the Istanbul Foundation for Culture and Arts (IKSV).

Some noteworthy examples of art activities in some of the main cities outside Istanbul are listed below. Information about exhibition places in these cities is listed in the Art Spaces section and in the Cities and Universities chapter.

### **Ankara**

Ankara is the capital of Turkey and is the city where after Istanbul most art activities take place. Contemporary art exhibitions and activities are arranged through galleries and universities such as Hacettepe, Bilkent and METU. The opening of the CerModern art centre by the Association of Turkish Travel Agencies (TURSAB) in 2010 is a positive development and a much-needed addition to the cultural infrastructure of Ankara, where such a modern and contemporary art centre had been lacking until that moment. The centre operates in many fields such as exhibitions, workshops and residency programmes. For more information see <http://www.cermodern.org/>. Founded in 2011, Torun art space explores, applies and implements alternative models through channels that make sharing art possible. Free from the obstacles of the market economy and current political barriers, it seeks to maintain a structure where art, artist and the audience are the primary focus, without any self-serving institutional or economic expectancies: <http://torun-web.com/>

The Ankara Biennial (also called the Asia-Europe Biennial) was first held in 1986 and has only been organised four times. SALT has a branch in Ankara (Ulus) that was founded in 2013.

### **Çanakkale**

The first Çanakkale Biennial was organised in 2008 by the civil initiative CABININ and was arranged for the second time from September 20-October 10, 2010. The 5th Çanakkale Biennial, meant to take place between September 24 and November 6, 2016, would have had a focus on the issue of "migration", but was cancelled three weeks before its opening. Beral Madra, the art director and the co-curator of the biennial since the 3rd Canakkale Biennial in 2012, willingly left her position due to a

“prioritisation of political agendas in the public sphere, which is contradictory to the basis of [the] organisation”. The sixth edition of the International Çanakkale Biennial titled “Before the Past – After the Future”, held between September 29 and November 11, 2018, brought together the works of 37 international artists, focusing on the concepts, images and ecologies of the past and the future.

### **Diyarbakır**

Many well-known contemporary artists of the past 20 years come from Diyarbakır, a city with a large Kurdish population located in the southeast of Turkey. Even though the art activities and scene are limited, cultural life in the city is diligently maintained due to the efforts of contemporary artists living in the city. There is a lack of contemporary female artists coming from this region. The Diyarbakır Art Centre, which is the most important art centre in the city, was opened in 2002 by Anadolu Kültür in collaboration with a civil enterprise.

### **Izmir**

The first Izmir Biennial was arranged from May 4-11, 2011 by the Seba Art Gallery. The fifth one was held in 2017. The Izmir Foundation for Culture, Arts and Education (IKSEV) is the Izmir branch of the IKSŞV organisation based in Istanbul. The second PORTIZMIR contemporary art triennale was held from September 29-November 30, 2010 with the help of the French Cultural Centre, K2 Contemporary Art Centre and art historian Necmi Sönmez. It was decided for the fourth PORTIZMIR, which was organised in 2017-2018 with the title “Breath”, to take place entirely in the form of field works. Detailed information about the project can be found at <http://www.portizmir.org/en>. K2 Contemporary Art Centre, which was opened 2003, is a non-profit art initiative and the first and main contemporary art place of Izmir. Some artistic exhibitions and workshops were arranged within the Izmir International Fair, which has a long history. <http://www.bienalizmir.org/>

### **Mardin**

The first Mardin Biennial was supported by the Governorship of Mardin and the office of the Prime Minister GAP administration. It was held from June 4-July 5, 2010, and curated by Döne Otyam. The Mardin Art Centre is an important art space in the region. The second Mardin Biennial “Double Take” was curated by Paolo Colombo and Lora Sariaslan in 2012. The third Mardin Biennial that was supposed to open on October 17, 2014 was postponed due to frictions at the nearby Syrian border and took place within the conceptual framework of “Mythologies” in May 2015. The most essential aspect of the biennale was that it had no appointed curator. Instead, the biennale was realised with the contribution of local people in Mardin, as well as other volunteered individuals.

The 4th International Mardin Biennial, titled “Beyond Words” and curated by a team consisting of Fırat Arapoğlu, Nazlı Gürlek and Derya Yücel, was open to the public from May 4 until June 4, 2018. This edition of the biennial had three interrelated sections: “Infinite Sight” curated by Fırat Arapoğlu, “Body Language” curated by Nazlı Gürlek and “Borders and Thresholds” curated by Derya Yücel. It featured works by an international list of artists exploring various ways in which meaning is created and communicated beyond words – through sight, body language and space.

<http://www.mardinbienali.org/>

## **Sinop**

The International Sinop Biennial (Sinopale) is an important activity carried out by the Istanbul-based European Cultural Association. Sinopale was held for the sixth time in 2017 and aims to develop its own identity and international recognition. Some Dutch Artists such as Metahaven (Daniel van der Velden&Friends), Marielle Videler and Rob Sweere attended the Sinopale.

1st Sinopale – 2006: “Thing” curated by Beral Madra, Dr. Vittorio Urbani, T. Melih Görgün

2nd Sinopale – 2008: “The New Order of Things” curated by Beral Madra

3rd Sinopale – 2010: “Hidden Memories, Lost Traces” curated by Beral Madra

4th Sinopale – 2012: “Wisdom of Shadow: Art in the Era of Corrupted Information” curated by Asli Cetinkaya, Beral Madra, Dimitrina Sevova, Elke Falat, Isin Önel, Janet Kaplan, Sean Kelly

5th Sinopale – 2014: “Clusters and Crystals: Observing at Point Zero” curated by Alsi Cetinkaya, Dimitrina Sevova, Elke Falat, Emre Zeytinoglu, Isin Önel, T. Melih Görgün

6th Sinopale – 2017: “Transposition” curated by T. Melih Görgün, Nike Bätzner, Jonatan Habib Engqvist

<http://sinopale.org/>



# | Sub-disciplines

Artists' books, work on paper, installations, art in public space, time-based art, performances, art-video, art-animations, relational projects, curatorial practices, art management, audience development, local art markets: how people become artists and multicultural aspects of the art scene in Turkey.

## **Contemporary art 2-D artists' books, work on paper**

The concept of Artists Books does not have a rich history in Turkey. Between 2013 and 2015, the BOOK LAB project very successfully helped to promote the creation of artist books by giving young and talented artists a framework in which they could experiment and reflect on the practice of book making and production. Their aim was to gather audience and create a forum for local independent publishers and publications and promote them on an international level. It was initiated by photographer and book designer Frederic Lezmi together with Istanbul gallerist Kerimcan Gülerüz.

Art prints (screen prints/etchings, etc.) are produced on a rather limited scale in Turkey and facilities seem to be mostly in private hands. If an international artist would want to work in this field, they would do best in contacting artists working in this field to share their facilities. Mixer Istanbul specialises in affordable art works and prints of all price ranges and the art space also offers workshops for amateurs in various creative disciplines, inviting specialists explaining techniques.

Below is an overview of spaces and projects related to artist books/books on art and their publishers.

Opened in 2006 by artist Banu Cennetoğlu, BAS is a place that publishes, archives and exhibits artist books. From 2006 to 2009, BAS/Bent, in collaboration with Philippine Hoegen (who lives/works in Amsterdam), published a series under the title "A Series of Artists' Books from Turkey". They published books of artists such as Masist Gül, Aslı Çavuşoğlu, Cevdet Erek, Emre Hüner and Atıl Kunst.

From 2009 onwards, Pilot has published several books in Turkish and English that can be read online: <http://www.pilotgaleri.com/en/publications>

The art space Arter publishes their exhibition catalogues including valuable texts and contributions.

Torna is a contemporary art space and a bookshop for artists' printed materials. They also publish different books.

SAHA supports and sells different types of books on their website, for example, monographs and exhibition catalogues of artists from Turkey.

Bandrolsüz – meaning “without a tax certificate” – is a collective of five independent publication houses Bakkal Press, torna, Onagöre, REC Collective and Too Many Books that got together in February 2011.

<http://www.bandrolsuz.org/>

Performistanbul is currently establishing a Live Art Research Space, which will focus on archiving, documenting and exhibiting performance art while providing space and resource for making research. Located in Galata, the research space will be Turkey's first initiative, providing a dedicated space for performance art. The Live Art Research Space will have a specialised library with an archive of more than 7,000 physical and digital resources and it will also launch Performistanbul Publishing, aiming at publishing new books, as well as translated books in Turkish.

Yapi Kredi is one of the biggest art publishers: YKY. The 12th volume of the series, titled “At Home, Wherever”, presents 12 artistic positions that seem initially to have only one thing in common: that the artists live and work, entirely or for the most part, outside Turkey.

Robinson Crusoe 389 is a bookshop, which sells many art related publications, many of them also in English. They have different locations in Istanbul. Similar bookshops are: Riverrun, FiLBooks, Homer, Minoa Books, Muse Istanbul, Pandora, Patika.

#### **Contemporary 4-D art**

Time-based, performance, video, animation and relational projects are organised on a local and international level. One example is amberPlatform, initiated and run by BIS – the Body Process Arts Association. BIS is an Istanbul-based initiative that aims at exploring artistic forms of expression at the conjunction of the body and the digital process. It was founded in 2007 as an association by a team of researchers and artists from disciplines such as dance, performance, design, social sciences and engineering. The founders of amber came together in order to create a local discussion and production platform on art and technology in a globalised world itself transformed by new technologies. BIS annually organises the “amber Art and Technology Festival and Conference” to create a platform for exchange, collaborations and discussions, and also directs international artistic research and creation projects.

Since 2013, “Plugin” has been a part of Contemporary Istanbul art fair dedicated to new media art, such as multimedia and digital creations. It is open to various experimental galleries, museums, design and architectural studios of the digital field.

In terms of exhibition spaces and general events, Borusan Contemporary Art Museum, Akbank Sanat, Blok art space, Art On and Gaia Gallery have a (non-exclusive) focus on new media art. The exhibition Histories of Post Digital: 1960s and 1970s Media Art Snapshots (2015) curated by Ekmel Ertan and Darko Fritz, was a critical intervention and offered a wide array of resources to the local audience for the first time. A large collection of books, and catalogues from the past 30 years were availa-

ble. Academic and curator Ebru Yetiskin currently puts a focus on audience development by making public lectures, workshops and performances in Turkish at Borusan Contemporary Art Museum. Other curators in the field of new media art are Ceren and Irmak Arkmans, who curated the exhibition Non-Spaces at Akbank Sanat in 2016. Exhibist magazine's issue #11 has a special focus on the new media art scene in Turkey.

### **Site-specific art and fairs**

In the public sphere in Turkey, art mostly consists of statues and monuments or takes the form of temporary street installations and performances. The installations and performances that take place on the streets are organised by independent initiatives and individual artists from Istanbul. Some initiatives, which tend to integrate and associate with the environment in which they are located, are 5533, Pasaj, Performistanbul, Avto and Noks in Istanbul and Torun in Ankara. Contemporary Istanbul, which is the main fair in terms of contemporary and modern art in Turkey, had its 13th edition in 2018.

From 2013 until 2016, the international art fair Art International took place at the Haliç Congress Centre in Istanbul to strong international acclaim. Drawing on Istanbul's unique geographic location as a gateway between "East" and "West", the fair meant to become a cultural bridge across the global art world. Presenting 63 international contemporary galleries from across Europe, the United States, the Middle East and Turkey, and including big players such as Carroll/Fletcher, Leila Heller, Yvon Lambert, Pace and Lisson, it put Istanbul on the global art fair map for the first time. From 2015 onwards the country suffered a string of terrorist attacks. As a consequence, the art fair Art International cancelled what would have been its fourth opening, which was scheduled for September 2016. The paper trail and catalogues of this fair could be useful for cultural agents looking into international galleries' relations to the Istanbul art market/art scene.

### **Curatorial practice**

The first Istanbul Biennial that took place in 1987 introduced the curatorial concept and practice to the contemporary art scene in Turkey. One of the most influential people in this field is Beral Madra, who was the curator of the first two biennials. Vasif Kortun, who was the curator of the 3rd Istanbul Biennial, is another person who has contributed to establishing contemporary curatorial practices in the Turkish art scene, and to the development of the concept in Turkey. He founded PlatformGaranti and was the director of SALT from 2011 until 2017, when Meriç Öner took over his position.

Especially in the 2000s, curatorial practices developed rapidly and were embraced by the booming art market. Many renowned foreign curators have arranged exhibitions in Turkey. Adriano Pedrosa and Jens Hoffmann were the curators of the 12th International Istanbul Biennial. Some curators such as René Block, Rosa Martinez, Paolo Colombo, Dan Cameron, Charles Esche and Hou Hanru, Carolyn Christov-Bakargiev, Elmgreen & Dragset have also been curators for previous Istanbul biennials. Arter has hosted exhibitions curated by Daniela Zyman, Nick Hackworth, Sam Bardaouil & Till Fellrath and Pera Museum welcomed international curators such as TAY Kay Chin, Alistair Hicks, Alenka Gregorič, Lucienne Del'Furia, Frédéric Hitzel, Javier Panera, Jacky Klein, Philippe Piguet, Lisa K. Erf, Norman Rosenthal, Katja Weitering, Montse Aguer Teixidor and Tim Stanley. René Block curated many exhibitions and was the curator of the first exhibition titled "Starter" at Arter in 2010. Block was also the director

of TANAS art space in Berlin, an initiative by the Vehbi Koç Foundation, which closed in 2013 after six years, when Block also stopped closely engaging with the art scene in Turkey.

Fulya Erdemci, who was the director of the SKOR foundation in the Netherlands from 2008 until 2012, carried out her curatorial practice in both Turkey and the Netherlands.

Erdemci was curator of the 2011 Pavilion of Turkey at the 54th International Art Exhibition, Venice Biennale. She was also the curator of the 13th Istanbul Biennial in 2013, which was exposed to harsh criticism after the Gezi protests in the same year.<sup>3</sup>

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The biennial's aim was to focus "on the power of public space in terms of social struggles, art and politics." However, essentially, the biennial's statement was already made three months before in a spectacular way with graffiti, street art, photography and other visual media during the Gezi protests. The biennial was accused of not being entitled to make a statement about the importance of public space in terms of social struggles, art and politics and that the works in the 13th Istanbul Biennial and their narrative would not relate to the ordinary visitor. Another problematic aspect was the cancellation of public art projects in the biennial programme after the Gezi protests. Fulya Erdemci made the following statement in this context: "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 realising' them is a more powerful political statement than having them materialise under such conditions." However, it seemed to be unclear to the general public whether these projects were abandoned by the biennial team as a sign of respect to Gezi or because the sponsor companies did not want the biennial to clash with the government.

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Previous participants of the workshop were: Ahmet Ögüt, Çınar Eslek, Aslı Çavuşoğlu, Bahar Oganer and Ogan Oganer, Gökçen Cabadan in 2009-2010; Seda Hepsev, Burak Delier and Özlem Sulak in 2011; Yasemin Özcan Kaya, İnci Furni and Ferhat Özgür in 2012; İhsan Oturmak, Çağrı Saray, Ahmet Albayrak and İrem Tok in 2013; Tayfun Serttaş, Berkay Tuncay, Merve Şendil and İz Öztat in 2014; Gökçen Dilek Acay, Sümer Sayın, Şafak Çatalbaş and Serkan Taycan in 2015 and Mükerrer Tuncay, Burçak Bingöl, Deniz Aktaş and Güneş Terkol in 2016; Sena Basoz and Mehmet Ali Uysal in 2017.

### **Multicultural aspects of the art scene**

Opened in December 2014 and founded by Omar Berakdar, there is a gallery and artists' workspace in the Yeldeğirmeni neighbourhood of Kadıköy. Its aim is to help Syrian refugee artists get their footing in Turkey and make valuable connections to the local art scene and beyond. Artists can work and exhibit their work in this space, but they can also support themselves by running a café and organising workshops, screenings and performances. It also includes an art management programme, residency, represents artists and art-related activities.

<http://www.arthereistanbul.com/>

The Istanbul Foundation for Culture and Arts (IKSV) ensures that funding is available from the Turkish Ministry of Culture and Foreign Affairs for one Turkish artist per year to have a residency at the Cité des Arts in Paris each, to continue until 2029 without interruption. From the day it was launched, Cité des Arts Turkey Workshop has hosted a total of 27 artists.<sup>4</sup>

<https://www.citedesartsparis.net/>

The ethnic richness of Turkey is not properly reflected in the field of contemporary art. The visual arts have been the field of privileged groups for a long time. Because there is no support mechanism for artists in the form of funds or subsidies by the government, and because the support for low income groups in general is minimal, only richer individuals can take the risk of a career in art. However, since the 1990s, artists coming from different roots have begun to enter the art field. Kurdish artists coming from economically less developed

regions of Turkey were the most visible group among these artists. One of the main themes in Turkish art of the 1990s was the challenge of racial nationalism, militaristic culture and national identity. This movement was led by a group of artists with Kurdish origins who were instrumental in drawing international attention to the Kurdish situation in the south-east of Turkey. The works of Halil Altındere in the 1990s displayed various facets of ethnic identity through a series of photographs and videos that involved self-portraiture. Şener Özmen, another Kurdish contemporary artist from Diyarbakır, deals with similar subjects through both his works and books.

Some other projects used art as a communal transformation tool and aimed at multicultural collaboration inside Turkey. Projects like this are usually focused on certain issues: problems such as rural-urban migration, the integration problems caused by this (sometimes involuntary, internal refugees, fleeing from east to west Turkey due to armed conflicts in the Southeast) immigration, substance addiction, lack of education and domestic violence. The European Union-backed Tarlaş Toplum Merkezi was opened in Tarlaş in 2007 by the Istanbul Bilgi University Centre for Migration

Research. In this centre various art projects that aimed at mixing different ethnic, religious and social groups have been carried out. The centre also focused on education for children, youth and women. The English Consulate supported the Creative Drama Work project and the Consulate General of the Netherlands supported a rhythm workshop there. Detailed information about the centre can be accessed from <http://www.tarlabasi.org> and <http://goc.bilgi.edu.tr>.

Art production has also taken on the multicultural question posed by migration outside of Turkey in the past 20 years. Many artists live and work in both Turkey and in other countries. Ahmet Ögüt, who was born in Diyarbakır and now lives in the Netherlands, is one of these artists. He has had solo and group exhibitions all around the world. Other artists with Kurdish roots who exhibit internationally are Fikret Atay, Fatma Bucak, Burçak Bingöl and Cengiz Tekin.

Other examples of such artists who relocated abroad are Kutluğ Ataman, Şükran Moral, Şakir Gökçebağ, Mehtap Baydu, Ayşe Erkmen, Nevin Aladağ, Serkan Taycan, Meriç Algün Ringborg, Nasan Tur, Nezaket Ekici and Nilbar Güreş. A selection of artists from Turkey who are known internationally includes Hüseyin Bahri Alptekin, Yüksel Arslan, Halil Altındere, Selda Asal, Nancy Atakan, Selim Birsnel, Elif Çelebi, Canan Dağdelen, Devrim Erbil, İnci Eviner, Candeğer Furtun, Mehmet Gülerüz, Gülsün Karamustafa, Ali Kazma, Aydan Murtezaoğlu, Füsun Onur, Neriman Polat, Bülent Şangar, Hale Tenger, Nazif Topçuoğlu, Ebru Özseçen, Canan Şenol, Vahit Tuna, Nuri Bilge Ceylan and Ömer Uluç.

Turkish artists who were born and raised abroad such as Fatih Akın, who works in the field of cinema and is a third-generation Turk in Germany, also contributed to the multicultural debate and cultural exchange. Hussein Chalayan, although he was born in a region with a Turkish identity – the North Cyprus Turkish Republic (KKTC) – was raised in England. Artists of Armenian descent, such as Sarkis and Ara Güler and recently also Hera Büyüktaşçıyan, are internationally known artists, whose multicultural identity is reflected in their art.

# Professional groups and organisations

## **UPSD International Association of Art**

UPSD, the United Nations Educational, Scientific and Cultural Organisation, was established in Istanbul in 1989 under UNESCO. National and international exhibitions, competitions, festivals, seminars, conferences and other artistic and cultural events are announced and efforts are taken to bring in international exhibitions and audiences.

## **EMAA (European-Mediterranean Art Association)**

With EMAA, Turkish Cypriot artists and people interested in art combined forces and founded an association in order to make their voices heard. The Objectives of the Association are:

to promote contemporary artistic practices;

to organise exhibitions, concerts, conferences, workshops and similar art events at home and abroad;

to promote the works of artists and intellectuals who are active in North Cyprus in Europe;

to organise art events, exhibitions, conferences and workshops related to visual arts (such as painting, sculpture, ceramic, graphic, photography and architecture), film, music and literature events in various countries;

to bring artists and intellectuals active in Europe to North Cyprus and organise cultural events such as exhibitions, concerts and workshops;

to reinforce cultural bonds between North Cyprus and Europe;

to organise cultural events in collaboration with Austria-North Cyprus Artists Association, located in Austria, and other cultural associations of similar status centred in Europe.

## **AICA TURKEY (International Association of Art Critics)**

The Turkish branch of AICA International (L'Association Internationale des Critiques d'Art) was founded in 1949. It has an important function in the process of developing local cultural policies and of global networking among artistic and cultural professionals. The main objective of AICA Turkey is to bring together art critics, writers, editors and curators, TV editors and culture journalists who are working on 20th century and contemporary art and culture, and who wish to develop international knowledge, communication and cooperation. AICA Turkey aims to protect the professional, ethical and legal interests of these professionals, to cooperate in defending the rights

of their members, and to facilitate exchange of information at an international level. This happens in collaboration with the official and private cultural institutions and art management, and curatorial studies departments of universities.

**AMCA (Association for Modern and Contemporary Art of the Arab World, Iran and Turkey).**

The Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA) is a private, non-profit, non-political, international organisation. An affiliate organisation of the Middle East Studies Association (MESA) and the College Art Association (CAA), AMCA aims at advancing the study of this emerging field through the creation of a network of interested scholars and organisations. They facilitate communication and cooperation among those in the field by sponsoring conferences, holding meetings and exchanging information via a newsletter and website. AMCA is a member-based, professional organisation.

**ICOM Turkey**

ICOM is a membership association and a non-governmental organisation that establishes professional and ethical standards for museum activities. As forum of experts, it makes recommendations on issues related to cultural heritage, promotes capacity building and advances knowledge. ICOM is the voice of museum professionals on the international stage and raises public cultural awareness through global networks and cooperation programmes.

# | Educational institutions

Fine Art education in Turkey is still very academic and old-fashioned compared to that in European academies and thus not really competitive on an international level in the field of contemporary art.

Individual artistic initiative and experimentation is not a main focus at Turkish universities. Fine Art is a diploma degree in Turkey and artists have many mandatory courses and much less freedom than in contemporary modern art academies abroad. It is possible to achieve a PhD degree in the field, which is rather uncommon in European universities in the field of Applied Arts, where it is very common that established contemporary artists (e.g., Georg Baselitz at HdK Berlin) are appointed for professorial positions without owning the officially required university degree for the position.

Many artists decide to study abroad if they can afford it or complement their education through residencies and similar experiences in Western countries. The most renowned universities for subjects related to contemporary art are Mimar Sinan and Marmara University. It is also quite common for artists to have a background in fields different from the arts such as architecture, design or sociology. The same is true for other cultural agents such as curators, art advisors and art critics, who often have a background in art history or sociology. They gain experience and information by working in the art field. Several now established artists from Turkey graduated from Istanbul Technical University (ITÜ). ITÜ also has a Centre for Advanced Studies in Music (MIAM), where acclaimed artist Cevdet Erek, for example, studied Sound Engineering and Design. Yildiz Technical University also has an Art and Design Faculty. Other private universities that offer courses related to contemporary art are: Sabancı University, Koç University, Bilgi University and Bahçeşehir University.

Some universities run art spaces in Istanbul such as Sabancı University (Kasa Gallery), Bilgi University (SantralIstanbul) and Bahçeşehir University (BAU Art Gallery (with a permanent exhibition space from 2013-2015)).

Public libraries holding a large amount of relevant international publications on contemporary art are rather scarce in Turkey, which can make research for international art writers/critics difficult. SALT Library in central Istanbul holds a wide selection of related literature and is open to the public.



### **How people enter the art field**

Because people enter university departments depending on the points they scored in the national university entrance exams, and are allocated to specific departments and universities by the Turkish Council of Higher Education (YÖK), many people first study something else before they come to work in the art field. This means that people who want to be artists not only need to network in order to get opportunities, but also get involved in self-study, peer-to-peer and master-apprentice style learning to get the necessary experience in order to create art.

The way young artists meet with players in the art field is through social networking, entourage, educational institutions, curators and exhibition places. Close relations are needed to secure partners for projects and exhibition possibilities. In addition to this, curators and gallery organisers follow artists and help them to produce and display new works. Curators and gallery owners also display works of young artists in “end of the year exhibitions”, by selecting works from graduates of departments of fine arts in universities, by arranging competitions, and by creating institutions especially supporting young contemporary art. The Sınırlar Yörüngeler (Borders Orbits) competition, which Siemens Sanat organised from 2007-2015, was an important project in this context. Unfortunately, this competition stopped in 2015 and Siemens Sanat’s exhibition venue closed in 2014. Since 2010 Zilberman Gallery has been organising the exhibition Genç Yeni Farklı (Young Fresh Different). Since 2010, Mixer Gallery has given young artists the chance to exhibit their work in their “editions” section. Since 2013, Mamut Art Project has been the biggest project providing a platform for young artist and takes place every year in May.

# | Non-professionals

The concepts of amateur and professional are not widely used in Turkey. There are professional artists that work, produce and open exhibitions, but who cannot earn money from their artistic activities. There are people that paint as a hobby aside from their work, but who do sell works. There are many self-taught artists that first had to study some other profession due to social pressure or because of the way the higher education system works in Turkey. Even if artists do not earn money from art works, they do not describe themselves as amateur. Amateur artists generally engage in a branch of visual artists as a hobby. Therefore, professionalism is best understood as related to the productivity of an artist, the recognition he or she receives and the activity of artists on the national and international levels.

# Youth and Art

The 5th Istanbul Children and Youth Art Biennial titled "Now and Here" focused on creative new generations and was held from April 19 until May 23, 2018. Within the scope of the biennial, 7,000 student participants were able to exhibit 480 projects in art, photography, sculpture, installation and photography.  
<http://www.cocukgenclikbiennial.org/en>

Istanbul Modern, Sabancı Museum, Akbank Sanat, Borusan Contemporary and the Pera Museum introduce children to art at an early age by providing children's workshops.

## Exhibition spaces

Exhibition spaces without a fixed programme, which can be approached for external projects.

## Abud Efendi Konağı

This building hosted the 2017 Istanbul offsite branch of the Sharjah Biennial and can be used as an independent exhibition space.  
<https://www.facebook.com/pages/Abud-Efendi-Kona%C4%9F%C4%B1/935781329831962>

## Adahan

The hotel in Şişhane has an exhibition space in the basement. It was used as a venue for the Istanbul Biennial in 2015.  
<https://www.adahanistanbul.com/>

## Alt Artspace

A subterranean art space, Alt presents visual arts, performance and public programmes, collaborating across disciplines and cultures. Alt ("below" in Turkish) art space opened on the premises of the historic Bomonti Beer Factory in Istanbul's Şişli district, established by Pozitif and the Doğu Group. It was used

as a venue for the Istanbul Design Biennial in 2016.

## ARK Kültür

Located close to Istanbul Modern and Galata Greek Primary School, ARK Kültür was originally built as a family home. The house has been inhabited by various different families throughout the decades. During the 1970s and 1980s, an Italian antique dealer transformed the building into an eclectic, ornate living space, but the house was redone in Bauhaus style in 2008 by its current owner, the architect Gülfem Köseoğlu. She also converted the building into an exhibition and cultural space in 2009.

<https://www.facebook.com/pg/arkkultur/>

## Galata Greek Primary School

Galata Greek Primary School (Galata Rum İlkokulu) has been functioning as a marginal contemporary art space since 2012. Together with Zoğrafyon Greek High School and Zapyon Greek High School, Galata Greek Primary School (Σχολή Γαλατά) was built at the end of the 19th century for the Greek community in the district. However, similar to other Greek schools in the city, Galata Greek Primary School stopped functioning in the 1980s due to the demographic and political changes both in Turkey and Istanbul. In 2012, it hosted the 1st Istanbul Design Biennial titled "Adhocracy" and since then the former Greek Primary School has hosted many contemporary art exhibitions, biennials, workshops and art performances including the 14th Istanbul Biennial, the 1st Istanbul Coffee Festival, Turkish History Foundation's History Talks, and many others.  
<https://istanbultourstudio.com/>

<https://galatarumokulu.blogspot.com.tr/>

## Hasköy Yün İplik Fabrikası

An independent exhibition and event space in Hasköy.  
<http://www.haskoy.com/>

## Sadık Paşa Mansion

This building in Cihangir was first used in September 2017 for an exhibition by Halil Altındere and has been an independent art venue since then.

## Santralİstanbul

The Silahtarağa Power Plant, preserved and converted into Santralİstanbul, was the first urban-scale power plant of the Ottoman Empire. Founded in the Golden Horn district, the oldest industrial zone in Istanbul, it provided electricity to the city from 1911 to 1983. The work to transform the Silahtarağa Power Plant, a national industrial heritage site similar to the Westergasfabriek in Amsterdam, into Santralİstanbul is located in the middle of Silahtarağa campus of Bilgi University and was carried out with the contribution of public and private institutions and non-governmental organisations. One of the most comprehensive projects realised in the field of culture and art in Turkey, Santralİstanbul Museum was opened with the exhibition "Modern and Beyond" in 2007. In 2012, Santralİstanbul Museum closed after a change in ownership, and in 2013, İstanbul Bilgi University put the collection up for auction at Maçka Mezat to much public debate, as the matter was more complicated than a simple deaccession. It is still an active venue for temporary exhibition projects.

## Schneidertempel Art Centre

Located in Karaköy, Schneidertempel is a synagogue that was converted into a gallery space.  
<http://www.schneidertempel.org/english.html>

## Studio-X

Founded as an initiative of Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP), Studio-X Istanbul is an urban laboratory that aims to identify the current and future issues facing the city and seeks to generate innovative forms of thinking for their solutions. Studio-X creates a new platform to enable information and knowledge exchange among experts, universities, civil society organisations and local governance; it supports everyone who would like to do something on urban issues. Studio-X works in coordination with Columbia Global Centres Turkey.  
<https://www.studio-xistanbul.org/en/>

### **Tophane-i Amire**

Tophane-i Amire was constructed in the 15th century. After the conquest of Istanbul, Sultan II. Mehmed built a cannon-ball casting factory and Tophane-i Amire became a place in which the cannon balls for the Ottoman army and the navy were produced. Tophane-i Amire transferred to Mimar Sinan University in 1992. Today, this historical military building is called Mimar Sinan Güzel Sanatlar Üniversitesi Tophane-i Amire Culture and Art Centre. It is used as a culture and art centre consisting of three exhibition halls, i.e., Tophane-i Amire Beş Kubbe, Tophane-i Amire Tek Kubbe and Tophane-i Amire Sarıncılar and has hosted numerous art exhibitions and events and regularly is a venue of the Istanbul PhotoBook festival.

### **Museums**

#### **Istanbul Modern**

Founded in 2004 by IKSVM, Istanbul Modern was the first private museum to organise modern and contemporary art exhibitions in Turkey and it occupies a large site on the shores of the Bosphorus, encompassing 8,000 square metres. The museum offers a wide array of services in a multifaceted venue, including permanent and temporary exhibition galleries, a photography gallery, library, cinema centre, café and a design store. In addition, the museum also offers video, educational and social programmes. In March 2018 the museum temporarily moved to the historic Union Française building in Beyoğlu while Renzo Piano designs the new Istanbul Modern building to be located at the old location.

#### **Pera Museum**

The Pera Museum, which opened

its doors in 2005, is set up by the Suna and İnan Kıraç Foundation. The building was originally constructed in 1893 by the architect Achille Manoussos in Tepebaşı (in Beyoğlu) and was completely renovated to serve as a fully equipped modern museum. In addition to its function as a private museum in which to display the collection of the family, the Pera Museum is also intended as a modern cultural centre located in a central location and equipped with multipurpose exhibition spaces, an auditorium and lobby, and activity spaces for visitors. The first and second floors of the Pera Museum house three permanent collections belonging to the Suna and İnan Kıraç Foundation (among which are an archaeological collection of Anatolian Weights and Measures and a collection of Kütahya Tiles and Ceramics). The third, fourth and fifth floors are multipurpose exhibition spaces for modern and contemporary art exhibitions.

#### **Sakıp Sabancı Museum (SSM)**

The Sabancı University's Sakıp Sabancı Museum is located in Emirgan (European side), at one of Istanbul's oldest settlements on the Bosphorus. With the annex of a modern gallery, the exhibition areas of the museum opened to visitors in 2002, with a further extension of the layout in 2005. The technical level of the museum reached international standards. Today the Sakıp Sabancı Museum presents a versatile museum environment with its rich permanent collection, the comprehensive temporary exhibitions that it hosts, its conservation units, model educational programmes and the various concerts, conferences and seminars held. The Sakıp Sabancı Museum hosted various blockbuster

exhibitions focusing on the 20th century's most important artists, such as Salvador Dalí, Rodin, Picasso, Anish Kapoor, Ai Weiwei and Heinz Mack, made possible with the sponsorship of Akbank.

#### **Museum of Innocence**

Established in 2012 by Turkish writer Orhan Pamuk, the museum reflects the unique character of everyday objects of 1970 upper-class Istanbul. It consists of a series of displays, each corresponding to one of the 83 chapters in the novel "Museum of Innocence" by Pamuk.

#### **Elgiz Museum of Contemporary Art (formerly known as Proje4L)**

The Elgiz Museum of Contemporary Art is a private collection museum, founded by Sevda and Can Elgiz in 2001. Formerly, under the name of "Proje4L-Istanbul Museum of Contemporary Art", the space provided three years of useful exposure for the works of established and emerging artists, in order to encourage widespread progressive developments throughout the Turkish contemporary art scene. The museum has subsequently changed its name and format in order to accommodate essential works from "The Elgiz Collection". In January 2009, the museum moved to its new premises in Maslak. The Elgiz Museum of Contemporary Art organises lectures and seminars in its conference space by inviting international collectors to share their enthusiasm and their experiences in collecting art. In 2013, the IFEMA Amigos de ARCO Madrid presented the Elgiz Collection with the International Collecting Award and in 2014, the Elgiz Museum was awarded with Turkey's Contemporary Arts Foundation Honour Award. As of 2015, the Elgiz

Museum is a founding member of the Global Private Museum Network and a member of the International Council of Museums (ICOM).

#### **Borusan Contemporary**

Borusan Contemporary is a multi-platform for exhibitions, events, educational activities, new commissions and site specific installations rooted in the Borusan Contemporary Art Collection. These activities are defined by their specific focus on media arts broadly defined, i.e., artists who work with time, light, technology, video, software and beyond. Most of the programme takes place at Perili Köşk Istanbul, and co-exists with the offices of Borusan Holding, in essence, creating a unique museum in an office paradigm.

#### **Koç Contemporary**

The most recent major cultural project of the Vehbi Koç Foundation is the establishment of a contemporary art museum in Istanbul's Dolapdere district. Conceptualised as a multidisciplinary cultural and educational hub, the museum will feature exhibitions from, but not limited to, the Vehbi Koç Foundation Contemporary Art Collection and multi-disciplinary events throughout the year, furthering Arter's ongoing programme. The building is designed by Grimshaw Architects (UK) and construction documents were prepared by TAM Turgut Alton Architects (Istanbul). Construction began in July 2015 and is scheduled for completion in the autumn of 2019.

#### **Doğançay Museum**

The Doğançay Museum officially opened its doors to the public in 2004. It is housed in a historic 150-year-old five-story building located in Beyoğlu, Istanbul, and pro-

vides a general overview of a small portion of the oeuvre of Burhan Doğançay, one of Turkey's leading artists. This mini-retrospective spans five decades of Doğançay's artistic evolution starting with his early figurative paintings up to his wall-inspired works, as well as photographs.

<http://www.dogancaymuseum.org/>

#### **Museums outside Istanbul: Baksı Museum (Bayburt)**

The Baksı Museum is located near the Black Sea, 45 kilometres from Bayburt on a hilltop overlooking the Çoruh Valley. Rising in what used to be called Baksı and is now the village of Bayraktar, this unusual museum offers contemporary art and traditional handicrafts side by side under one roof. Covering 30 hectares with its exhibition halls, workshops, conference hall, library and guest houses, the Baksı Museum sprouted in 2000 in the mind of Hüsamettin Koçan, an artist and educationalist born in Bayburt. To make this idea a reality, a foundation was established in 2005. Thanks to the contribution of many volunteers, especially artists, over the years the museum became a truly social project, and after a decade's odyssey was finally completed in 2010, having received no financial support from the government at any time along the way.

#### **Cer Modern**

With the support of the Association of Turkish Travel Agencies (TÜRSAB), Cer Modern in Ankara will enable the growth and realisation of cultural and artistic projects. Not only on a national but also on an international scale, Cer Modern will provide space and a setting for artistic events and works to be exhibited.

Within Cer Modern's 11,500 square-metre area is a variety of artistic spaces, including a temporary exhibition gallery, photo gallery, museum shop, conference and multi-purpose lounge, artist residents' studios, café and a sculpture park. The ground floor of Cer Modern houses the main gallery where four exhibitions a year will be on display. Cer Modern aims to exhibit collaborative shows by working closely together with international museums and galleries.

#### **Diyarbakır Art Centre (DSM)**

The Diyarbakır Art Centre is supported by Anadolu Kültür and the centre started out with visiting exhibits, lecture series, film screenings and theatre productions that brought cultural productions of the western parts of Turkey together with Diyarbakır. The workshops brought creative energy from the west and the east together to create, and DSM quickly evolved into a stage where artists from all around the globe worked together in multicultural and multidisciplinary projects that transcend geographic, linguistic and political divides. DSM has proven an inspiring case for grassroots cooperation and engagement with local actors, including Dicle University, the greater and local municipal governments, the bar association, the chamber of industry and commerce, women's groups, physicians' associations and the state theatre organisation.

#### **Eskişehir Anatolian University Contemporary Art Museum**

The Faculty of Fine Arts of Eskişehir Anatolian University opened its first art gallery in 1987. The museum collection has been enhanced by donations and purchases. The museum collection has works by 172

Turkish and 52 foreign artists.

#### **Evlüyagil Museum**

The Evliyagil Museum was established in 2008, and since its construction from 2014 has enriched art in Ankara with a three-floor 750 square-metre exhibition area, statue garden, screening room and library. Founded by Sarp Evliyagil, private collection.

<http://www.muzeevliyagil.com/en>

#### **Mustafa Ayaz Foundation Plastic Art Museum**

The museum's construction was launched in 2003 and completed in 2007, and the museum was put into service as a foundation in 2009. The goal of the foundation is to implant the love of art to every section of Turkish society, to educate society through art, and to contribute to the promotion of contemporary Turkish art at home and abroad. The Mustafa Ayaz Museum has a total exhibition space of 5,000 square metres in Ankara.

#### **Istanbul Galleries Institutional Spaces**

##### **Açık Ekran**

Launched by Şekerbank, "Açık Ekran" is a New Media Arts Gallery where contemporary works, mainly of the new media category, are exhibited. The exhibited works can be seen simultaneously in seven pilot branches of Şekerbank throughout the country, namely, Feneryolu-Istanbul, Küçüksat and Çankaya-Ankara, Kırklareli-Alpullu, Ordu, Izmir and Mardin. In time, the project will expand to other Şekerbank branches across Turkey. Şekerbank's art support began with the Ömer Sunar Art Gallery launched in Ankara in the 1980s.

<http://www.sekerbank.com.tr/en/aboutsekerbank/exhibitions>

#### **Akbank, Sanat (a.k.a. Aksanat)**

The Akbank Sanat Centre was established in 1993. Since 2003, its programming headed more towards contemporary art. Throughout the year, exhibitions, talks, lectures, film screenings and concerts and more than 700 events are organised in and by Akbank Sanat. It also offers lithography and silkscreen printing workshop to artists. Akbank also organises the Akbank Short Film Festival, Akbank Jazz Festival, dance events, dance workshops, a rich event programme around art/philosophy, educational programmes for children, theatre, and a series of philosophical lectures (Deleuze & Guattari).

<http://www.akbanksanat.com/>

#### **ARTER**

ARTER – Space for Art is initiated by the Vehbi Koç Foundation (VKF) and opened in 2010. It was established as an exhibition space and its programme is created with the aim of encouraging production of contemporary artworks, providing a platform for artistic practices, producing and presenting exhibitions curated from the VKF Contemporary Art Collection, as well as from other private collections and archives. In terms of funding, exhibiting, promotion and publications, as well as support for educational activities, Arter offers artists a sustainable infrastructure for producing new works. Arter's inaugural show "Starter" presented more than 160 works by 87 artists, all belonging to the Vehbi Koç Foundation Contemporary Art Collection. The exhibition was curated by René Block, who also played a significant curatorial role in the formation of the

collection.  
<http://www.artter.org.tr/W3/>

#### **BAU Art Gallery**

Bahçeşehir University's art gallery's physical space, which existed from 2013-2015, is currently closed and is focusing on independent projects in Turkey and abroad. The gallery is also part of the Istanbul Berlin Art Bridge, which aims to foster an artistic and cultural exchange programme between the two cities (Berlin also has a Bahçeşehir University campus). The gallery is managed and curated by German artist and academic Jochen Proehl.  
<https://www.facebook.com/pg/Bauart-Galeri-370694633062189>  
<https://bau.edu.tr/icerik/2589-bauart>

#### **Borusan Contemporary**

Borusan Contemporary Perili Köşk Istanbul was founded in 2011 to introduce the Borusan Contemporary Art Collection to a wider audience, as well as increasing interest in contemporary art in Turkey. As the first and the only one of its kind in Turkey, with its "museum-in-an-office" concept, Borusan Contemporary aims to become a pioneer in its own category, both with its physical environment and visiting experience. At the same building that functions as the office of the Holding Company during the week, it is possible to see a variety of selections from the collection, as well as single-artist or group exhibitions organised by nationally and internationally recognised curators. Another mission of the museum is to proliferate knowledge by supporting the exhibitions with educational programmes and academic discussions for all age groups, thereby contributing to Turkey's

artistic and cultural environment.  
<http://www.borusancontemporary.com/en/home>

#### **Institut Français**

The educational and cultural events and activities of the centre include performances (such as dance and theatre), exhibitions, film screenings and participation at various festivals.  
<http://www.ifturquie.org>

#### **Kasa Galeri**

In 1998, Sabancı University set out at the Minerva Han, a landmark historical building, which was built as a bank at the beginning of the 20th century. When instruction started on the campus, the Karaköy building was retained as the university's downtown Communication Centre and started serving as an annex and a venue for conferences and cultural activities. The original built-in vault situated in the basement of the Minerva Han has been transformed into an art gallery under the name "Kasa Galeri" and opened on April 1999. It is still one of the most innovative art galleries in town.  
<http://kasagaleri.sabanciuniv.edu/en/>

#### **Milli Reasürans Sanat Galerisi**

The Milli Reasürans Art Gallery was opened in 1994 in Teşvikiye, Istanbul. Within the past 23 years, the Milli Reasürans Art Gallery has organised more than 150 exhibitions and has published more than a hundred books and catalogues with texts by famous Turkish and foreign authors and art critics.  
<http://www.millireasuranssanatgalerisi.com/en/>

#### **SALT**

Started by Vasif Kortun and Garanti

Bank in 2011, SALT has exhibition and workshop spaces in Istanbul and Ankara. It combines the previous activities of the Garanti Gallery, the Ottoman Bank Archives and Research Centre and the Platform Garanti Contemporary Art Centre of the bank. It is one of the six members of L'Internationale, a confederation of European art institutions; the other member institutions are the Moderna galerija in Ljubljana, Slovenia; the Museo Nacional Centro de Arte Reina Sofía in Madrid, Spain; the Museu d'Art Contemporani de Barcelona in Barcelona, Spain; the Museum van Hedendaagse Kunst Antwerpen in Antwerp, Belgium; and the Van Abbemuseum in Eindhoven, The Netherlands. In 2017, Meriç Öner took over directorship from Vasif Kortun.  
<https://saltonline.org/en/home>

#### **Yapı Kredi Culture Centre**

In 1992, the "Culture and Art Bank" Yapı Kredi established Yapı Kredi Cultural Activities, Arts and Publishing in an effort to restructure its whole organisation. The events held here focus on painting, sculpture, photography, archaeology and culture at large. The building was closed from 2011-2017 and just opened in its impressive newly refurbished building on İstiklal Caddesi.  
<https://www.facebook.com/pg/YapıKrediKulturSanat>

#### **Non-Profit Art Spaces**

##### **Adas Art Space**

Since its opening in September 2017, adas, short for "Architecture Design Art Space", has reconstructed an old building in Seyrantepe with a contemporary approach. Founded by contemporary art collector Ömer Özyürek, adas seeks to

provide a place for both solo artists and curatorial exhibitions with a focus on art, design and architecture organised with intention and patience.  
<http://adas.ist/>

##### **AVTO**

Established in 2017, AVTO is a non-profit research and arts organisation seeking to promote experimental methods, scientific understanding and objective thinking within artistic practice and research-based projects on current and critical issues.  
<http://www.avtoonline.org>

##### **Depo**

Since June 2008, the Depo team has been working at Tütün Deposu and the first exhibition was held in January 2009. Spread over four floors, Depo is a cavernous space capable of holding numerous exhibitions at the same time (and often does). Its high ceilings, exposed beams and old wooden floors are set off by large windows through which light floods in. Depo is a space for culture, arts and critical debate in the city centre of Istanbul. Depo focuses on practices that deal with historical and contemporary social issues. Its programme includes exhibitions, screenings, panel discussions, workshops and presentations and it publishes an online journal titled Red Thread. Depo is an initiative of Anadolu Kültür, a not-for-profit organisation working in the field of culture. Since its establishment, Anadolu Kültür has been a driving force in facilitating cross-cultural collaborations and circulating art through Anatolia.  
<http://www.depoistanbul.net/en/index.asp>

### **Evliyagil Dolapdere**

Established as a non-profit art space in Istanbul's new arts and culture district Dolapdere in early 2019 with an exhibition and project space of two floors and 130 square metres, Evliyagil Dolapdere was imagined as a space for group and solo exhibitions of both local and foreign artists. It started its first season with exhibitions and projects curated by Beral Madra; and it aims to host a large variety of art ranging from paintings, sculptures, photographs to installations, performance, and the new media.

<http://www.muzeevliyagil.com/en>

### **Fotografevi**

Fotografevi was established in 1987. Since that time it has been the centre of the Turkish photographic intelligentsia, and since 2000 it has become more open to international collaborations. Fotografevi is the representative for Magnum Photos in Turkey. Its space is centrally located in Beyoğlu, with a 300-square-metre exhibition space on three floors, and has hosted exhibitions of both well-known names and young talents. Fotografevi has been publishing the prestigious review *İz* for three years now. The circulation for the review is 12,000. As a publisher, Fotografevi has produced 45 books.

<https://www.fotografevi.com/>

### **Halka Art Project**

Halka Art Project is a self-sustaining art initiative, formed by İpek Çankaya and Sezgi Abalı in May 2011 without depending on any institutional or corporate sponsorship. It focuses on the production, discourse and presentation of contemporary art and culture with interest and commitment to community, environment and education.

Halka Art Project is a gathering place, a dialogue and a meeting platform. The Halka Association for Arts and Cultural Research was founded in 2014 in Istanbul with the aim of working towards promoting, fostering and supporting arts, independent art initiatives, and emerging and established artists. Among its missions are to integrate contemporary arts and culture into daily life and make arts accessible for every social and economic group. In the light of Halka Art Project's vision, the association approaches culture in a broader sense. Thus in order not to be limited only to arts, it also aims to contribute to raising awareness, practising and popularising liveable social infrastructure, permaculture, ecology and sustainability through research, education and various other activities.

<http://www.halkaartproject.net/index.php>

### **IFSAK (Istanbul Photography and Cinema Amateurs Club)**

IFSAK, a non-profit and a non-governmental organisation, was founded on November 29, 1959 by a group of amateur photographers under the leadership of Nurettin Erkiş. The mission of IFSAK is formulated as "teaching, developing and expanding the art of Photography and Cinematography; to establish close relations and cooperation between photographers and cinematographers; creating a cultural and artistic environment where skills can be developed". The organisation of IFSAK consists of volunteer operating divisions responsible for different fields of activities: training, exhibitions and shows, press and media, cinema, international relations, archives and library, informatics, excursions and festivals.

<http://www.ifsak.org.tr/>

### **OJ (Orange Juice) Art Space**

OJ is a brand new project space located in Istanbul's Asmalimescit district, founded by Erdem Çetrez and Mithat Marul in 2017. Besides being a physical space, OJ describes itself as an international network of artists, curators and writers with a shared aim of pushing the limits of contemporary exhibition formats and the post-conceptual potentials in the visual arts. Functioning as a mini-residency for each show, the project can be described as an alternative research centre, or a performance of "inter-happenings".

<http://www.ojwwep.com/>

### **Operation Room**

Operation Room is the first art gallery located in a hospital in Turkey. The objective of placing the gallery in the American Hospital was to create an unusual space for art lovers and artists to meet. The gallery exhibits the artworks of national and international artists from various disciplines. Operation Room's programme has been conducted under the directorship of İlgin Deniz Akseleolu since November 2014. The artists they invite for each of the four exhibitions held throughout the year have the opportunity to work with creative elements that enable them to develop their projects besides being supported by the staff of American Hospital Corporate Communication Department.

<http://www.operation-room.org/index.aspx>

### **PASAJ**

PASAJ is an Istanbul-based artist initiative. It is run by two cultural operators, one artist and one curator. At PASAJ, the power belongs com-

pletely to the artist. PASAJ hosts socially engaged and participatory art projects by local and international artists. It focuses on the value of the experience. It transforms itself with the support and the creativity of artists and participants. Since 2013, PASAJ has opened its studio in Tarlabaşı – an historical and multi-ethnic neighbourhood in the heart of Istanbul that is going through a complex process of gentrification. Since September 2014, PASAJ has started a temporary project, in which a tiny restaurant located in the Tarlabaşı market street becomes a contemporary art venue named PASAJ Tarlabaşı. Since April 2018, it has been located in a 16-square-metre room in Nimet Han, Karaköy.

<https://www.pasaj.org/>

### **Space Debris**

Founded by Seyhan Musaoğlu in 2014, Space Debris is a multi-purpose art space working between two platforms: New York and Istanbul. As a hub space for innovative dialogue with a collective soul, the aim is to gain recognition for interactive new media works and interdisciplinary subjects that challenge traditional boundaries.

<http://www.spacedebrisart.org/language/en/>

### **Merdiven Art Space**

Founded in 2017 in an attempt to support the growing of the creative, independent and non-profit production field free from the commercial concern, Merdiven aims at enabling every kind of contrarian and mindful voice that stands on its own geographic and social ground to be heard.

<http://www.merdivenartspace.com>

### **MARSistanbul**

MARS was established in 2000 by artist and writer Pınar Öğrenci as an architectural research and restoration office and transitioned in 2010 to MARSistanbul, an artist initiative that serves as a hub for artists from Turkey and abroad to develop exhibition projects. The aim to be a “space for art” was born with the first event hosted by MARS, the spring exhibition of artist Erim Bayri. MARS aims to contribute to Istanbul’s art scene by sharing its space through inviting artists, art critics, curators and art audiences.  
<http://www.mars-istanbul.com/>

### **NOKS**

NOKS (before 2018 NOKS was named TOZ) is run by Volkan Kızıltunç and his wife, Elvan Ekren. It is a non-profit, artist-run art space initiated in 2015 by a collective of four visual artists – Ece Elder, Elvan Ekren, Sinem Disli and Volkan Kızıltunç – after transforming their studio located in Kadıköy, Istanbul. NOKS provides a collaborative, process-based, informal platform promoting dialogue and exchange through workshops, events, screenings, exhibitions and spatial experiments in the fields of photography and video, particularly on time-based artistic practices, beyond the confines of commercial concerns or limitations.  
<https://www.noksart.space/>

### **poşe**

Founded in Istanbul’s Moda district on the Asian side by Larissa Araz and Öykü Canlı in 2018, poşe space is conceived with an urge to establish a community. It is an open space for those who feel the need for dialogue and critique. A Turkish word borrowed from French, “poşe”

is derived from the verb *pocher* and means to sketch, to mix, to poach.  
<https://www.pose-hello.com>

### **Commercial Galleries**

#### **Anna Laudel Contemporary**

The gallery Art350 was founded by Anna Laudel in 2012. In 2016, it relocated and was renamed Anna Laudel Contemporary in Karaköy. The gallery is directed by Ferhat Yeter and managed by Alev Vayisoğlu and also has an art book shop. Anna Laudel Contemporary’s programme features the work of Turkish and international artists.  
<https://annalaudel.gallery/>

#### **Apel**

Gallery Apel was established in November 1998 by Nuran Terzioğlu, former gallery director of Ankara Tanbay and Urart Art Galleries (1983-1995). Apel hosts exhibitions in a variety of media that verge on craft and design. Expect weird and wonderful works from Turkey’s avant-garde, as well as surreal paintings by international artists. The gallery displays permanent and temporary exhibits by national as well as international artists, such as Filiz Başaran, Mehmet Aksoy and Juan Botella Lucas.  
<http://www.galleryapel.com/>

#### **Ariel**

When Bilge Alkor decided to gather the works she had been collecting for years with her own productions to form some sort of a collection, what she had in mind was to found an institute not just limited to exhibiting and display, rather functioning like a research and meeting platform open to all fields of art. Ariel Sanat recently closed their space in Istanbul’s Maçka district to move in with

Riverrun Gallery in Beyoğlu.  
<http://www.arielsanat.com/en/>

#### **Art ON**

Art ON opened in March 2011 in Akaretler and is currently located on Meşrutiyet Caddesi in Pera. Art ON’s name is a reference to the fact that it was originally going to be located at Number 10 Şair Nedim Caddesi (on being the word for “10” in Turkish). Art ON has exhibited artworks in many different media – painting, photography, sculpture and new media.  
<https://www.artonistanbul.com/>

#### **artSümer**

artSümer, founded in 2005 by Aslı Sümer, works with artists at all stages of their career development, whose diverse practices include painting, drawing, sculpture, photography, video and new media. In 2017, artSümer moved to a new building in Karaköy, together with Mixer and Pi Artworks.  
<http://www.artsumer.com/>

#### **BLOK art space**

Founded by art historian and antiquarian Hikmet Mizanoğlu in 2014, BLOK was a contemporary art space located in Çukurcuma, Istanbul with the mission to promote and support up-and-coming new media and contemporary artists and curators through exhibitions, performances and collaborations. As a contemporary art project space, it welcomed interdisciplinary collaborations and works that incorporate techniques formed within contemporary art through science and technology. In autumn of 2018, they left their fixed space in Çukurcuma and decided to only work with occasional and periodical projects at their Büyük Valide Han

project space for future exhibitions and projects.  
<http://blokartspace.com/en/>

#### **C.A.M. Gallery**

C.A.M. Gallery was established in 1992 by Sevil Binat and Nilüfer Sülüner, and was one of the first Istanbul galleries to exclusively show the work of contemporary Turkish artists and to chart the trends and concerns of the developing scene. Since 2002, the gallery has been solely managed by Sevil and Levent Binat. It recently moved from Akaretler to Istanbul’s Çukurcuma district, a new up-and-coming art neighbourhood.  
<http://camgaleri.com/en/>

#### **Daire Sanat**

Founded in 2008 by Selin Söl, Daire Sanat is concerned with artistic values rather than commercial concerns. The gallery showcases solo exhibitions, as well as conceptually focused exhibitions that question cultural and social issues. Before they moved to Cihangir in 2017, they were located on Boğazkesen Caddesi.  
<http://www.dairesanat.com/index.php/en/>

#### **Dirimart**

Dirimart opened its doors in February 2002 in Istanbul’s Nişantaşı district. The gallery works with young and established Turkish artists, as well as having a growing number of international names. Dirimart participates in international art fairs. RES World Art/Art World is a biennial contemporary art magazine, which was published by Dirimart until 2015. In 2016, Dirimart opened a second branch in Dolapdere and with its 1,000-square-metre space, it is the largest commercial art gallery



in Istanbul.

<http://www.dirimart.com/en/>

#### **Empire Project**

Founded by Kerimcan Gülerüz in February 2011, the Empire Project has exhibited the works of more than 40 artists in two different historical venues. Since July 2017, Empire Project has not had a fixed gallery space and is focusing on independent projects in Turkey and abroad with projects in Amsterdam, Munich, London, Mumbai and Paris. <http://theempireproject.com/>

#### **Galeri Artist**

Galeri Artist is a contemporary art gallery based in Istanbul, Ankara and Berlin. Founded by Daghan Özil in 1986, the gallery has developed a showcase for contemporary art. The headquarters in Istanbul host not only the gallery itself but also the Edition department that includes lithography, prints and limited edition miniatures of a large selection of artists from Picasso to Fahrelnissa Zeid. <http://www.galeriartist.com/>

#### **Galerist**

Founded in 2001 in Istanbul by Murat Pilevneli, Galerist is one of the leading contemporary art galleries in Turkey. Since then, the gallery has established a reputation for nurturing the careers of outstanding Turkish contemporary artists and introducing their work to a global audience while simultaneously bringing some of the best and most challenging international, contemporary pieces of art to Istanbul. With a view to supporting Turkey's growing contemporary art world, since 2006 Galerist has been publishing the art magazine Art Unlimited. The gallery continues to pursue a creative direc-

tion that balances the emerging and the established national and international artists – with the constant aim of presenting and supporting outstanding contemporary visual art practices. Melkan Gürsel Tabanlıoğlu and Taha Tatlıcı took over Galerist in 2011. <http://www.galerist.com.tr/en/>

#### **Kare Art Gallery**

Kare Art Gallery was founded in 1991 and is managed by Fatma Saka. The gallery's general programme consists of paintings, sculptures, drawings, prints and installations of contemporary art. <http://www.kareartgallery.com/?language=en>

#### **Krank Art Gallery**

Founded in March 2016 by Ayşe Üner Kutlu and Sibel Erdamar as a commercial gallery, the space showcases works by Turkish artists. The exhibition programme is prepared by the curator Ali Akay. <http://www.krankartgallery.com/index.php/en/>

#### **Leica Gallery**

Located in the historic buildings of Bomontiada (The Historic Brewery in Bomonti), which offers a mix of art, culture, music and gastronomy, Leica Gallery Istanbul aims to become a hub for the photography world in Turkey and to demonstrate the creative potential of Turkey to the international art scene. The gallery's programme includes internationally renowned photographers as well as local artists. <https://en.leica-camera.com/Leica-Galleries/Leica-Gallery-Istanbul/About-us-Gallery-Istanbul>

#### **Mixer**

Mixer opened in Tophane in 2012,

founded by Hamit Hamutçu. It moved to Siraselviler Caddesi in Cihangir in December 2015 and relocated to a new space in Karaköy in September 2017, together with artSümer and Pi Artworks. Mixer has two main areas in its large and multi-purpose gallery space in Karaköy. In its project space, young artists' works are displayed on a rotational basis, while the temporary exhibition area hosts curated exhibitions with the involvement of a combination of established artists and independent arts professionals. <https://mixerarts.com/>

#### **Galeri Nev**

Galeri Nev, with branch offices in Istanbul and Ankara, is one of the oldest contemporary art galleries in Turkey. Galeri Nev was founded in 1984 by two architects, Ali Artun and Haldun Dostoğlu. Since its establishment, more than 300 exhibitions have been held in the gallery's venues in Ankara and Istanbul. These exhibitions mainly featured the "first modernists" of Turkey: the representatives of the post-World War II generation and the two following generations. Nev has also opened its doors to European modernism through the shows of Alechinsky, Bonnard, Dali, Dubuffet, Picasso, Pedersen and Saura. In addition, Nev has given place to contemporary art from the United States, Canada, South America, Africa and Japan. Among the existing galleries in Turkey, Galeri Nev was the first to venture into the field of international art fairs, and it is with the Stockholm, Madrid (ARCO) and Athens art fairs that many artists from Turkey were represented abroad for the first time. The gallery is also unique in editing and publishing more than a hundred limited edition reproductions and

numerous volumes of art books and catalogues to date.

<http://www.galerinevistanbul.com/> – Istanbul  
<http://www.galerinev.com/en/hakkimizda> – Ankara

#### **Öktem & Aykut Gallery**

In 2014, Tankut Aykut founded Tankut Aykut Gallery and one year later Doğa Öktem joined and it became Öktem & Aykut. The gallery moved from Galata to Şişhane in 2018. <http://www.oktemaykut.com/>

#### **Pg Art Gallery**

Pg Art Gallery is a contemporary art gallery in Istanbul founded in 1993 by Pırıl Güleşçi Arıkonmaz and has been exhibiting mid-career to established Turkish artists. It recently moved to Istanbul's Çukurcuma district, a new up-and-coming art neighbourhood. <https://en.pgartgallery.com/>

#### **Pi Artworks**

Pi Artworks is a contemporary art gallery in Istanbul that was founded in 1998. Pi Artworks represents Turkish and international contemporary artists with a focus on the perspectives of the local art market. The gallery is directed by Yeşim Turanlı. In 2013, they opened a second branch in London. <http://www.piartworks.com/>

#### **Pilevneli Gallery**

Located in the historical district of Dolapdere in Istanbul, Pilevneli Gallery is the realisation of Murat Pilevneli's long-term ambition to mark an exciting new chapter in the contemporary art scene in Istanbul and the region with an international perspective. In December 2018, Pilevneli Mecidiyeköy opened its first exhibition "At the Factory: 10 Artists,

10 Individual Practices” at its new 4,000-square-metre space.  
<http://www.pilevneli.com/>

#### **The Pill**

Founded by Suela Cennet in 2016 and located in Balat, this site-specific exhibition and project space aims at exhibiting cutting-edge emerging and established international and Turkish artists in Istanbul.  
<http://thepill.co/>

#### **Pilot Gallery**

Located on Siraselviler Caddesi in Cihangir, Pilot Gallery is a pioneering venue that aims to serve as a space that showcases artists’ works and to provide an interactive meeting point for exchanging ideas. Opened in September 2011 by Azra Tüzünoğlu, Pilot Gallery was formerly known as Outlet Gallery in Tophane, which opened in 2008. Now, housed in what used to be one of the hippest nightclubs of the 1970s, the gallery consists of spaces with various purposes, including an exhibition space, a foyer for research and a showroom. In 2013, PILOT Gallery established Co-PILOT, which will operate in a multi-functional manner and host talks/discussions, screenings, performances, workshops and exhibitions.  
<http://www.pilotgaleri.com/en/homes>

#### **Piramide Sanat**

Piramide Art Centre was opened in 2006 by the internationally known Turkish artist Bedri Baykam (of the modernist generation). As he is also very active politically, people in Turkey tend to either strongly agree with him or oppose him.  
<http://www.piramidesanat.com/en>

#### **REM Art Space**

Founded by Mehmet Kahraman in October 2015 and located in Çukurcuma, Istanbul, REM Art Space is an interdisciplinary art space with an open structure inviting innovative co-operations and critical interaction.  
<https://remartspace.org/>

#### **Riverrun**

Riverrun was founded in 2017 by Norgunk Publishing House as an exhibition and event venue. Located in the basement of a coffee and book shop on Boğazkesen street in the Beyoğlu district of Istanbul, their series of exhibitions started with a solo exhibition of Sarkis, followed by a duo exhibition of Ayşe Erkmen and Bernard Frize, and a solo exhibition by Selim Birsal. Riverrun aims to continue its programme with the participation of both national and international contemporary artists. The space also serves as an event venue for talks regarding multidisciplinary projects, book launches, etc.  
<http://riverrunistanbul.org/>

#### **Sanatorium**

Sanatorium was founded in 2009 as an art initiative by eight artists from different disciplines; Alp Alanbay, Barış İlkhan, Buğra Kulbak, Guido Casaretto, Mehmet Turgut, Osman İlder Yalın, Tunç Dindaş and Tunca Subaşı. In 2011, it changed to Sanatorium Gallery under Adnan Yerebakan and Feza Velicangil. In September 2017, Sanatorium opened a second branch in Vienna under the name SCAG.  
<http://www.sanatorium.com.tr/en>

#### **Versus Art Project**

Versus Art Project was established by Esra Leyla Ünsal and Mert Ünsal. The gallery is located in the histori-

cal neighbourhood of Beyoğlu/Taksim, Istanbul, and aims to promote the representation of a selection of young and subversive artists, whose works focus on themes such as lack of belonging or identity, displacement, migration, the position of women in the society, gentrification, urban memory and destruction of local culture.  
<https://www.versusartproject.com/>

#### **x-ist**

Gallery x-ist is an “art gallery project” realised by collector Daryo Beskinazi and art director Kerimcan Güleriyüz in 2004 on the basis of their experience in the art world, the result of many years of activity.  
<https://www.artxist.com/Main-Page>

#### **Zilberman Gallery**

Zilberman Gallery was founded in Istanbul in 2008. Its aim is twofold: to promote contemporary artists from Turkey internationally and to introduce international artists to the local art scene. Zilberman Gallery stages 10-12 exhibitions a year at its main gallery space and project space. The gallery occupies two separate floors of Mısır Apartment, one of the most famous examples of art nouveau architecture in Istanbul, designed in 1910 by Ottoman Armenian architect Hovsep Aznavur. In 2016, Zilberman Gallery opened its Berlin space, which hosts both a gallery and an artist-in-residency programme.  
<http://www.zilbermangallery.com>

#### **Galleries outside Istanbul**

##### **Casa Dell’Arte Gallery**

Casa Dell’Arte Gallery has two branches, one in Istanbul and one in Bodrum. Casa Dell’Arte Gallery was founded in 2008 and is dedicated to

promoting modern and contemporary art in and outside of Turkey. Casa Dell’Arte regularly carries out joint projects with globally renowned auction houses and galleries from Europe and the Middle East, therefore providing Turkish art enthusiasts and collectors with a new platform to collect and interact with art. Casa dell’Arte Hotel of Arts & Leisure, Turkey’s first boutique art hotel founded by the Büyükkuşoğlu family, displays the Büyükkuşoğlu collection, as well as hosts exhibitions by local and international artists at the hotel gallery through the summer.  
<http://www.casadellartebodrum.com/>

### **Galeri Nev**

Galeri Nev, with branch offices in Istanbul and Ankara, is one of the oldest contemporary art galleries in Turkey. Galeri Nev was founded in 1984 by two architects, Ali Artun and Haldun Dostođlu. Since its establishment, more than 300 exhibitions have been held in the gallery's venues in Ankara and Istanbul. These exhibitions mainly featured the "first modernists" of Turkey: the representatives of the post-World War II generation and the two following generations. Nev has also opened its doors to European modernism through the shows of Alechinsky, Bonnard, Dali, Dubuffet, Picasso, Pedersen and Saura. In addition, Nev has provided a place for contemporary art from the United States, Canada, South America, Africa and Japan. Among the existing galleries in Turkey, Galeri Nev was the first to venture into the field of international art fairs, and it is with the Stockholm, Madrid (ARCO) and Athens art fairs that many artists from Turkey were represented abroad for the first time. The gallery is also unique in editing and publishing over a hundred limited edition reproductions and numerous volumes of art books and catalogues to date.  
<http://www.galerinevistanbul.com/> – Istanbul  
<http://www.galerinev.com/en/hakki-mizda> – Ankara

### **Siyah Beyaz Gallery**

As Ankara's oldest contemporary art gallery, Siyah Beyaz is a very renowned family-operated gallery, which was founded in 1984 by Faruk and Fulya Sade and is now run by Sera Sade.  
<http://www.galerisiyahbeyaz.com/>

### **Art Initiatives and Alternative Projects**

#### **5533**

5533 opened in February 2008, with its storefront window gallery, library, artist/curator/art initiative/new media/sound art and portfolio archives, as an independent space for research, discussion and exhibition of contemporary art. Talks, workshops, public roundtable discussions and readings take place in this former shop located in the Istanbul Textile Traders' Market (IMC) Block No. 5. It creates a forum for an interactive review of artistic concepts and practices. In addition to analysing art's theoretical context, video screenings, performances and exhibitions turn a former business environment into a "contact zone" where visitors from different backgrounds, professions and communities interact with IMC inhabitants to experience various artistic forms in a non-exclusive and non-elitist atmosphere. 5533 was founded by Nancy Atakan, Volkan Aslan and Marcus Graf.  
<http://imc5533.blogspot.com/>

#### **Collective ukurcuma**

The non-profit curatorial collective from Istanbul was founded by Naz Cuguođlu and Mine Kaplangı in 2015, and joined by Serhat Cacekli in 2017. The collective mainly focuses on collaborative thinking and creating processes through its reading group meetings and cross-national collaborative exhibitions, and highlights the potential of transdisciplinary collaborations within contemporary art, process-based rather than outcome-based research with an experimental laboratory approach through their curatorial and editorial projects.  
<https://collectivecukurcuma.com/>

### **Collectorspace**

Collectorspace is a New York-based 501(c)(3) non-profit organisation that brings private art collections to public view. Through its exhibition programme, off-site events and publications, collectorspace aims to activate critical discussions on collecting, and to create reference points for the next generations of collectors. Collectorspace opened its first venue near Istanbul's Taksim Square in September 2011. The small project space, formerly part of the living area of a private residence, is divided into a street-facing exhibition space and a resource library in the back. The library hosts books on collecting, international art magazines and other relevant reading material for collectors. It was founded by Haro Cumbusyan in 2011. Their last exhibition took place in May 2017.  
<http://collectorspace.org/>

**Gapo** – photography initiative, run by Refik Akyüz and Serdar Darendeliler Geniř Aı Project Office (GAPO) was founded at the beginning of 2007, based on the experience and expertise of Geniř Aı Photography Magazine, which was published between 1997 and 2006. GAPO is an organisational and curatorial team working in coordination with both national and international art institutions to organise exhibitions, workshops and educational programmes. They also publish books, provide advice for photographers, coordinate travelling exhibitions and parallel events, and give advanced level lectures in the field of photography.

### **Performistanbul**

Performistanbul is Turkey's first international platform to bring performance artists together. Based in Istanbul, the platform works with international artists and institutions without a space of its own to promote performance art, reach more audiences to experience challenging and creative performance work, foster collaboration with different arts institutions worldwide and increase flexibility. They also act as a medium to connect art institutions and corporate firms with performance artists while creating site-specific performances. Founded in January 2016 by Simge Burhanoğlu, Performistanbul has presented more than 30 performances and introduced a number of national and international artists to premiere new works in collaboration with leading arts institutions. As of 2018, the platform has gone into a new phase of expanding its existing role and is laying the foundations of Performistanbul Live Art Research Space, which will focus on archiving, documenting and exhibiting performance art while providing space and resource for conducting research.  
<https://performistanbul.org/>

### **PIST///**

Pist is a non-profit, independent, artist-run project in Istanbul. Co-directed by Didem Özbek and Osman Bozkurt, the main focus of Pist is to support the local contemporary art scene while sustaining its continuing growth. From 2006-2014, Pist hosted various exhibitions, discussions and projects, as well as produced its own publications, but is currently not active in a physical space.  
<http://www.pist.org.tr/>

### **Protocinema**

Founded in 2011 by Mari Spirito, Protocinema is a non-profit art organisation that makes transnational, nomadic exhibitions in Istanbul, Paris and New York, with a Hands-on Education Programme. Site-Aware Exhibitions are presented in temporary and/or disused spaces, specific to each artist. Protocinema creates opportunities for emerging and established artists from all regions to realise new work and exhibit existing work in a variety of contexts that are open to the public, and accessible to a wide range of individuals. The name Protocinema refers to Cave of Forgotten Dreams (2010), a 3D documentary film by Werner Herzog.  
<http://www.protocinema.org/?lang=en>

### **Recollective**

Recollective is a collective of artists who work in the area of photography and film. The collective came together out of the need for a platform for creating, discussing and sharing work. While each photographer has their own unique expression, the understanding and the questions that affect contemporary photography bring them together and creates a synergy that deepens their practice.  
<http://www.recollective.org>

### **Videoist (Istanbul based Mobile Video Event)**

Videoist was founded in 2003 by Hülya Özdemir and Ferhat Satıcı. This independent initiative works with video art. The "Videoist" word is a combination of the words "video" (the origin of this word is "videre" in Latin language which means I see) and the word "ist", which is the abbreviation of Istanbul. In this sense, it aims to be a platform for

different art activities, as well as video projects. The artist collective has regularly hosted exhibitions, demonstrations, presentations and educational projects and is present in various independent and non-profit art platforms. In 2014, Videoist attained its first permanent space in Mardin.  
<http://videoist-org.blogspot.com.tr/>

# Festivals and events

## Biennials

### Istanbul Biennial

The Istanbul Foundation for Culture and Arts (IKSV) has been organising the International Istanbul Biennial since 1987. The biennial aims to create a meeting point in Istanbul between artists from diverse cultures and audiences in Turkey in the field of contemporary visual art. The 15 biennials IKSV has organised up to now have enabled the formation of an international cultural network between local and international art circles, artists, curators and art critics. They do so by bringing together every two years new trends in contemporary art. After the first two biennials had been realised under the general coordination of Beral Madra in 1987 and 1989, IKSV decided to adapt a single curator system following the Istanbul Biennial directed by Vasif Kortun in 1992. The biennial was organised under the curatorship of René Block in 1995, Rosa Martínez in 1997, Paolo Colombo in 1999, Yuko Hasegawa in 2001, Dan Cameron in 2003, Charles Esche and Vasif Kortun in 2005, Hou Hanru in 2007, What, How & for Whom/WHW in 2009, and Adriano Pedrosa and Jens Hoffmann in 2011.

### Istanbul Design Biennial

Having taken place since 2012, Istanbul Design Biennial aims at bringing together a diverse cross-section of design ideas once every two years, exploring a wide range of fields in design. Using the city as a dynamic space for projects, actions and interventions, the biennial tackles global design problems, brings the notion of design into scrutiny, stimulates critical debate, foregrounds underexplored or overlooked aspects of society and prompts further investigation

into and exchange about emerging conditions of the world.

### Sinop Biennial

The Sinop Biennial, also known as Sinopale, is an important activity carried out by the Istanbul-based organisation European Cultural Association. Sinopale had its sixth edition in 2017.

<http://sinopale.org/?lang=en>

### Çanakkale Biennial

The first Çanakkale Biennial was organised in 2008 by the civil initiative CABININ and was arranged for the second time from September 20-October 10, 2010. The 5th Çanakkale Biennial, was meant to take place between September 24 and November 6, 2016, and would have had a focus on the issue of "migration". However, it was cancelled three weeks before its opening. Beral Madra, the art director and co-curator of the biennial since the 3rd Çanakkale Biennial in 2012, left her position due to a "prioritisation of political agendas in the public sphere, which is contradictory to the basis of [the] organisation"

<http://canakkalebienali.com/en/>

### Izmir Biennial

The first Izmir Biennial was organised by Gallery Seba in 2011. The fourth edition was held in 2017.

<https://www.bienalizmir.org/>

### Mardin Biennial

The first Mardin Biennial was supported by the Governorship of Mardin and the office of the Prime Minister GAP administration and was held from June 4-July 5, 2010. The Mardin Art Centre is an important art space in the region. The 2nd Mardin Biennial "Double Take" was curated by Paolo Colombo

and Lora Sariaslan in 2012. The 3rd Mardin Biennial was supposed to open on October 17, 2014, but was postponed due to frictions at the nearby Syrian border. Eventually it took place within the conceptual framework of "Mythologies" in May 2015. The most essential aspect of the biennale was that it had no appointed curator. Instead, the biennale was realised with the contribution of local people in Mardin as well as other volunteered individuals.

The 4th International Mardin Biennial, titled "Beyond Words" and curated by a team consisting of Firat Arapoğlu, Nazlı Gürlek and Derya Yücel, was open to the public from May 4 until June 4, 2018. This edition of the biennial unfolded in three interrelated sections: "Infinite Sight" curated by Firat Arapoğlu, "Body Language" curated by Nazlı Gürlek and "Borders and Thresholds" curated by Derya Yücel. It featured works by an international list of artists exploring various ways in which meaning is created and communicated beyond words – through sight, body language and space.

<http://www.mardinbienali.org/>

## Events

### Amber Festival

Amber Festival is the largest event in Turkey in the field of arts and technology. It takes place every year in the second week of November and is organised by Amber Platform. The festival is held in a variety of venues in Istanbul. Amber'09 was organised by BIS Body-Process Arts, an interdisciplinary association that focuses on artistic performance and technology.

<http://amberplatform.org/>

### Akbank Short Film Festival

Akbank Short Film Festival was held for the first time in 2004. It has developed further over the years into an arts and culture event in Istanbul with an increasingly diverse programme. The festival aims to encourage short film production, to deliver the films to audiences, to support new filmmakers, to champion short film internationally, to provide a debate platform for short film within a festival culture and to establish a festival for cinema-lovers to enjoy.

### Contemporary Istanbul

The 13th edition of Contemporary Istanbul took place from September 20-23, 2018 at the Istanbul Congress Centre (ICC) and Istanbul Convention and Exhibition Centre (ICEC) and had more than 80,000 visitors. It is the most extensive modern and contemporary art fair in Turkey and is held annually. Contemporary Istanbul hosts national and international galleries, collectors, museum directors, curators, art critics, members of the press, art lovers and artists from all over the world. In addition to the main event, Contemporary Istanbul organises several side events and art projects

such as conferences and exhibitions, with the aim of contributing to the country's contemporary art development throughout the year. <https://www.contemporaryistanbul.com/>

### International Student Triennial

The International Student Triennial was organised by Marmara University – Faculty of Fine Arts for the seventh time in 2018. This triennial has been held every year since 1997 and has become a fixture on the annual arts programme. With its ever-increasing number of participants, the triennial hosted a record number of participants with the support of Istanbul 2010 European Capital of Culture Agency in 2010. In that year, 93 organisations and 500 students from 44 countries joined the event with the theme “East of the West, West of the East: New Approaches in Art and Design”.

<http://triennial.mugsf.org>

### Istanbul Film Festival

First presented as a film week in the summer of 1982 within the framework of the International Istanbul Festival, over the past 36 years the Istanbul Film Festival has presented Istanbul audiences with a total of more than 5,128 films, showcasing the cinema of 109 countries and attracting a total audience number of 3,842,000.

<https://film.iksv.org/en>

### If Istanbul

If Istanbul International Independent Film Festival was founded in 2002 and every February and March, it hosts some 80,000 film buffs and celebrated filmmakers from around the world. In 2008, If launched an international film competition – If Inspired – designed to show-

case emerging directors who are taking film in new directions. The competition carries a \$5,000 prize for the Most Inspired Director. Love & Change, launched in 2014, is an international platform hosting not only films, but also filmmakers who look at the world through critical eyes and with soft hearts. They believe that another world is possible, and prove through their work that cinematic interventions can make a change.

### Mamut Art Project

Mamut Art Project is an art event dedicated to engaging emerging artists with new collectors, galleries and curators, providing an important platform for 50 up-and-coming creative talents working in a range of disciplines throughout Turkey. Sponsored by Akkök Holding, the sixth edition of Mamut Art Project was held in 2018 at Istanbul's KüçükÇiftlik Park.

<http://www.mamutartproject.com/en/home-eng/>

### Mural Istanbul

Organised with support from the Kadıköy Municipality and ÇEKÜL (Foundation for the Protection and Promotion of Environmental and Cultural Values) since 2012, “Mural Istanbul” is one of the city's most prominent street art festivals featuring both street artists from Turkey and abroad to paint building-sized murals in the Yeldeğirmeni neighbourhood of Kadıköy.

<https://www.facebook.com/muralistanbul/>

# | Prizes and grants

Artists working in visual arts are mostly supported by private foundations or persons. Prizes and grants in visual arts are generally given by private foundations, public and private banks, galleries and big companies. There are some competitions and grants for young artists, but the number of these is unfortunately insufficient. Some contests give cash prizes and the right for exhibiting in a gallery to the winning artist(s). The contests are more focused on Turkish citizens and most Turkish competitions do not allow foreign artists to apply. The "Akbank Contemporary Artist Prize" is granted through a competition initiated with the collaboration of the Painting and Sculpture Museum Association and Akbank Art Centre, with the aim of contributing to new developments in the field of contemporary art and providing support for young artists. Elgiz Museum has hosted the Istanbul Rotary Art Award Competition Exhibition for the past years.


There are not many funds available for artists in Turkey. Besides contests, big foundations, private companies and individuals sponsor exhibitions. Many Turkish artists have received international prizes in the past years such as Nevin Aladağ, the Ernst Rietschel Art Prize for Sculpture 2018; Nilbar Güres, the De'Longhi Art Projects Artist Award 2018, BC21 Art Award 2015 and 2014 Otto Mauer Prize; Fatma Bucak, the 13th edition of the Illy Present Future Prize; Ahmet Polat, "Photographer of the Netherlands" 2015; CANAN and Cevdet Erek were shortlisted for Jameel Prize 4; Sakir Gökçebağ received the Leo-Breuer Award 2016; Inci Eviner, the 2017 Sharjah Biennial Prize; Hera Büyüктаşçıyan, the Henkel Art Award 2013; and Volkan Kızıltunç and Irem Tok, the Essl Art Award CEE 2013.

# | Financial situation

The budget of the Ministry of Culture and Tourism is approximately 0.3% of the total GDP of Turkey, and this amount changes every year. A quarter of this budget is allocated to fields that are related to fine arts. Unfortunately, there are no statistics about how exactly artists benefit from domestic and foreign funds. The budget that was allocated by the EU to Istanbul European Cultural Capital 2010 was 10 million euro, and this money was allocated to artistic projects of the organising NGO. The increase in these kinds of initiatives during Turkey's candidateship period for the EU was very beneficial for the Turkish art atmosphere, but has become less. In October 2016, Istanbul's art scene was devastated at the news of Turkey leaving the European Union's "Creative Europe" programme per January 1, 2017, as this was a major source of funding for international exhibition projects organised in Turkey. According to Turkish daily Haberturk, the pull-out was in response to a concert, supported by Creative Europe and performed in April 2016 by Germany's Dresdner Sinfoniker orchestra, in commemoration of the Armenian genocide. Turkey rejects the use of the word "genocide" to describe the killings of more than a million Armenians and other Christian minorities by Ottoman Turks during the 1910s. According to estimates by Armenia, more than a million Christians and Armenians were killed between 1915 and 1917 by the ruling Ottoman Empire. According to Turkey the killings were not a systematic genocide, but the deaths on both sides were the result of ethnic clashes and a deportation programme. Turkey puts the number of dead at around 300,000.

Contemporary art in Turkey is mostly supported by private institutions, wealthy families and private persons rather than by the state. Although there was intensive investment and state attention given to the field during the first years of the republic, this level is unfortunately at a minimum today. This means that young artists struggle until they take a place on the art stage and can sustain themselves by the sales of their work. A new generation of artists makes ends meet with the assistance of their families and tries to gain visibility by participating in exhibitions and competitions. The Turkish art market and artists are open to cooperate internationally because they already look abroad for financial support and are therefore more used to international collaborations. The majority of artists find funds and scholarships abroad and try to maintain their art practices in this way. Local galleries, specifically galleries such as Mixer, Zilberman Gallery and Mamut Art Project also exhibit and sell young artists' work, which creates a source of income for them.





In 2011, SAHA was established by a collective of art enthusiasts as a non-governmental organisation. SAHA offers support and training to artists, curators and academics, thereby contributing to a greater understanding of art in Turkey and providing a platform for the local scene on an international level. Even if Istanbul is an expensive city, production tools and craftsmen are relatively cheap and plentiful compared to other European countries. Consequently, Istanbul can be an attractive centre for artists coming from abroad who want to produce new work on site.

# Critics and researchers

**Vasif Kortun** is a curator, writer and teacher in the field of contemporary visual art, its institutions and exhibition practices. Until 2017, he was the director of SALT Contemporary Art Centre in Istanbul, the founding director of Project Istanbul Museum of Contemporary Art (2001-2003), the chief curator and director of the 3rd International Istanbul Biennial (1992) and co-director with Charles Esche of the 9th International Istanbul Biennial (2005). Between 1994 and 1997, he worked as the founding director of the Museum of the Centre for Curatorial Studies, Bard College.

**Beral Madra** was the director of the Istanbul 2010-European Capital of Culture Visual Arts Directorate. She is a critic and curator, directed Gallery BM (1984-1990) and has been the director of BM Contemporary Art Centre since 1990. She coordinated the 1st (1987) and the 2nd (1989) Istanbul Biennale, curated exhibitions of Turkish artists in the 43rd, 45th, 49th, 50th and 51st Venice Biennale, and co-curated the exhibition "Modernities and Memories-Recent Works from the Islamic World" at the 47th Venice Biennale. Since 1984, she has organised solo exhibitions of countless local and international artists in her art centre and in other official art spaces in Istanbul.

**Ali Akay** is a professor and head of the Sociology Department at Mimar Sinan Fine Art University, as well as visiting professor at Humboldt University (Berlin), the University of Paris VIII and INHA, also in Paris. He is a prolific author, writing on various aspects of Turkish contemporary art, and also a highly regarded curator, frequently organising exhibitions for Akbank Sanat, Istanbul. He founded

Toplumbilim review (1992) and co-founded Plato magazine (2005) in Istanbul.

**Ahu Antmen** is a lecturer, art critic and writer. She lectures on 20th Century and Contemporary Art at Marmara University Faculty of Fine Arts. Antmen's recent works, published in Turkey, include Trends in 20th Century Western Art, Art History and Feminist Criticism and monographs on Turkish artists Ali Teoman Germaner and Hale Tenger.

**Haşim Nur Gürel** has been writing since 1983 on international visual arts and about visual arts in Turkey. His essays have been published in art magazines such as "Sanat Çevresi", "Türkiye'de Sanat" and "Genç Sanat" and in newspapers such as Cumhuriyet. In the 1998-2008 period, he wrote for the most comprehensive virtual museum project in Turkey, "Eczacıbaşı Virtual Museum [www.sanalmuze.org](http://www.sanalmuze.org)", his brainchild, and with his writings he tried to increase the number and awareness of art lovers in Turkey. Since 1982, he has curated or co-curated more than a hundred exhibitions in galleries and museums. He has been a member of the Turkish branch of AICA since 1992. He is also continuing his painting career and regularly opens exhibitions. In 2004, he curated Istanbul Modern Art Museum's opening exhibition "Observation-Interpretation-Multiplicity", Istanbul Modern's 2005 Permanent Collection Exhibition "Intersecting Times" and in 2006, the Permanent Collection Exhibition "Modern Experiences" and "Fikret Mualla Retrospektive (2005)", "Modern Sculpture-Memory and Scale" (2006) with Levent Çalikoğlu and Ali Akay. Haşim Nur Gürel also

contributed to the development of the Istanbul Art Fair by participating in its advisory committees.

**Levent Çalikoğlu** is an art critic and curator. He is currently the chief curator at Istanbul Museum of Modern Art, Turkey. Çalikoğlu has degrees in art history and museum studies and is a lecturer at the Art Management Department, Yıldız Technical University in Istanbul. He has written extensively and published both articles and books on Modern and Contemporary Turkish Art. Since 1998, he has curated exhibitions on a national and international scale for institutions and museums. He is also an art consultant for the Dr. Nejat Eczacıbaşı Foundation and the Akbank Cultural Centre.

**Emre Baykal** is currently the director of exhibitions at Arter. Prior to that, he was the director of the Istanbul Biennial and Director of Exhibitions at Santralistanbul, where he organised the show "Modern and Beyond", covering Turkish art from 1950 to 2000. He is also the author of a book on Kutluğ Ataman, You Tell Me About Yourself Anyway.

**Ayşegül Sönmez** took art history classes comparing medieval and early Renaissance Italian Art with Claudio Pizzorusso at the Siena University. She has a master's degree from the visual arts faculty of Marmara University. Her master's thesis was about Turkish Modernist paintings from between 1908 and 1954. She has worked as columnist for different daily newspapers such as Milliyet and Birgün since 1997.

**Süreyyya Evren** is a writer and cultural theorist who has produced works in the fields of literature, contemporary art and radical politics. (He co-edited the book *User Manual* with Halil Altındere)

**Emre Zeytinoğlu** is an artist, writer, curator and teacher whose professional interests lie in art theory and art philosophy. Zeytinoğlu has taught at Mimar Sinan University of Fine Arts in Istanbul and Anadolu University in Eskişehir. He continues to be involved in numerous talks and conference panels with fellow artists, academics and curators in Istanbul.

**Zeynep Sayın** is an art theorist and professor specialised in German Philology, Art History and Theatre Studies who has written on Post-modernism, Multiculturalism and Identity.

**Defne Ayas** was the director and curator of Witte de With, Centre for Contemporary Art in Rotterdam from 2012 until 2017. She co-founded Arthub Asia in 2007 and has worked as an art history instructor at New York University in Shanghai.

**Derya Yücel** is a curator, art writer, lecturer and member of the Board of AICA Turkey (International Association of Art Critics). She worked as a lecturer at Istanbul Kültür University between 2006 and 2017 and at Istanbul Bilgi University Department of Arts and Culture Management since 2009. She has been working as the curator for Sabancı University KASA Gallery since 2015. She has curated many national/international solo and group exhibitions and has written art related articles for magazines/newspapers since 2004.

**Nazlı Gürlek** is an independent curator and writer based in Istanbul. Gürlek collaborates with various institutions both nationally and internationally on a freelance basis. Most recently she served as the curator of the collection at Borusan Contemporary in Istanbul.

**Zeynep Öz** is an independent curator and the co-founder of the SPOT Contemporary Art Projects in Istanbul. She holds a B.A in Mathematics and Studio Arts from Dartmouth College and an M.A. in Curatorial Studies from Bard College. She curated the Aichi Triennale 2016, the off-site project BAHAR for Sharjah Biennial 13, Istanbul in 2017 and has been announced as the curator of Turkey's Pavilion at the 58th International Art Exhibition, La Biennale di Venezia in 2019.

**Fatoş Üstek** is the director and chief curator of DRAF (David Roberts Art Foundation). She was the recipient of the curatorial fellowship at Tor-nabuoni Art, London, 2018; curator of Do Ho Suh's largest commission in the UK, 2018; co-commissioned Art Night and Sculpture in the City; curated miart Talks 2018, Milano; Art Night 2017, East London; and fig-2, 50 projects in 50 weeks, 2015, ICA Studio, London. She curates, lectures and publishes internationally, recently at Sotheby's, Goldsmiths College, RCA and in art magazines such as *Mousse*, *L'Officiel* and *Camera Austria*.

**Başak Şenova** is a curator and designer. She studied Literature and Graphic Design (MFA in Graphic Design and PhD in Art, Design and Architecture at Bilkent University) and attended the 7th Curatorial Training Programme of Stichting De

Appel, Amsterdam. As an assistant professor, she lectured at various universities in Turkey and in 2017 she was the resident fellow at the University of the Arts, Helsinki, in cooperation with HIAP. She recently received Associate Professorship by the Higher Education Council of Turkey. Şenova was the curator of the Pavilion of Turkey at the 53rd Venice Biennale. Since the beginning of 2017, she has been working on a long-term research-based art project *Cross Sections* in Vienna, Helsinki and Stockholm.

# (Social) media/ online sources & contemporary art

Facebook, Instagram and Twitter are used a lot by artists, galleries and museums to promote, announce and document art-related events and news. It is sometimes easier/faster to contact people on Facebook Messenger or Instagram messages than via email.

In Turkey, just as in the rest of the world, new technologies enable artists to “exhibit” their work online on personal websites and social media. Most artists have accounts on Instagram, Facebook and Twitter and share their works and lives via these platforms. A selection of works from collections/previous exhibitions of Istanbul Modern, Pera Museum, Sakıp Sabancı Museum and SALT is available at Google Art Project. A selection of the collection of Istanbul Modern is available online at: <http://www.istanbulmodern.org/en/collection>

**Artsy.net** features exhibitions and artworks by Istanbul-based galleries such as Zilberman Gallery, Anna Laudel Contemporary, Galerist, Dirimart, Pi Artworks, 5533, SALT Galata and Protocinema, and museums such as Elgiz Museum, Istanbul Modern and Pera Museum.

**SALT Research** comprises a specialised library and an archive of physical and digital sources and documents on visual practices, the built environment, social life and economic history in Turkish and English. “Collections” at SALT Research focuses on the period from the late 19th century to the present day with an emphasis on Turkey – primarily Istanbul – and the geographies of the southeast Mediterranean and southeast Europe. The collections include visual and textual sources

and documents on the art history of Turkey post 1950, the development of architecture and design in Turkey since the beginning of the 20th century, and the transformations in society and the region from the last century of the Ottoman Empire to the Turkish Republic up until the 1990s. These are all accessible from [saltresearch.org](http://saltresearch.org). Publications, including books and periodicals, are available for research at SALT Research. A series of e-publications by SALT is available at: <http://saltonline.org/en/books>

**Artful Living** provides content to its readers on art, cultural life and literature and also supports artists and writers by constructing an international platform for the presentation of works. Artful Living was initiated in 2013 in Istanbul. They translate selected contributions into English. <http://www.artfulliving.com.tr/>

**Akbank Contemporary Art Map** is an online and physical map of art activities prepared and distributed free by Akbank Sanat in both Turkish and English. <http://www.akbanksanat.com/en/art-map>

**Cornucopia Magazine** launched 25 years ago as the magazine for connoisseurs of Turkey. The English magazine comes out biannually and is produced in Scotland, London and Turkey. The online platform of the magazine also provides reviews on current activities in Turkey’s contemporary art scene. <http://www.cornucopia.net/>

**exhibist magazine** launched in 2012. The English-language online platform covers Turkey-related art news and is an art guide for exhibitions

and events in Istanbul. The website also provides a regularly updated overview and map of Istanbul galleries. <https://www.exhibist.com>

**m-est.org** was founded in 2011 and is an English online publication, conceived as an artist-centred initiative. Works by artists, studio visits, articles based on and related to conversations on visual practices are published on m-est.org, imagined as a virtual discussion space. <https://m-est.org/>

**Milliyet Sanat** is a Turkish monthly review on culture and art. <http://www.milliyetsanat.com/>

**Sanatatak** is a Turkish online magazine, launched in 2012, that approaches topics such as art, culture and lifestyle in a critical way. <http://www.sanatatak.com/>

**Time Out Istanbul** is a monthly Turkish print magazine on current culture published since 2001. Turkish and English versions are available online. <https://www.timeout.com/istanbul/art-culture>

**Yabangee.com** was founded in early 2012 as a means of keeping expats living in Istanbul informed about events going on in the city. Since then, with a team of contributors from both Turkey and abroad, Yabangee.com has become an excellent resource for finding out what’s going on in Istanbul. It features music and exhibition reviews, travel literature and advice on practical needs for foreigners. They also organise events and talks. <http://yabangee.com/>

# Resources

## **Print Publications that give insights into contemporary art from Turkey in Turkish**

**Artam Global Art & Design magazine** was initially named ANTIKDEKOR. Published for 23 years by Antik A.S., as a Turkish language antique, art and culture magazine, in 2012 it was relaunched as Artam Global Art & Design magazine, connecting art with modern life culture and opening the doors of a young and dynamic world to the designers and art lovers. All editions of ANTIKDEKOR and Artam Global Art & Design magazines are available at Antik Palace library.  
<https://www.artamonline.com/>

**Artkolik** was founded in 2012 by Nazlı Keçili to make culture and art more accessible. The Turkish art platform aims to cover every branch of art through digital and printed media.  
[www.artkolik.net](http://www.artkolik.net)

**Based Istanbul** is a monthly and free-of-charge, bilingual (Turkish/English) online and print magazine that showcases a variety of international and Turkish established and up-and-coming personalities and their perspectives. It combines arts and culture, fashion, architecture, design, film and music.  
[www.basedistanbul.com](http://www.basedistanbul.com)

**Bone Magazine** has been a monthly Turkish magazine issued by Dükkan Publishing since 2005. The magazine focuses on travel, art, fashion, design, architecture, gastronomy, music and general creativity. Bonemagazine.com is the online companion of the monthly magazine with additional and more regularly updated news from the world of

culture, arts and creativity.  
<http://bonemagazine.com/en>

**Gençsanat** has been a well-respected monthly Turkish art magazine since 1994. <http://genc-sanat.com/> It also has a blog that could be considered as a cover and context archive of Gençsanat Art Magazine since issue 142.  
<http://gencsanatdergisi.blogspot.com.tr/>

**Istanbul Art News** has been a monthly Turkish newspaper and magazine published since 2013 about arts and culture in Turkey.  
<http://www.istanbulartnews.com/>

**XOXO The Mag** has been a monthly Turkish magazine on fashion, music, lifestyle, art and design in Istanbul since 2010. XOXO's digital platform, [xoxodigital.com](http://xoxodigital.com), contains up-to-date news, file issues, fashion shoots and videos.  
<https://xoxodigital.com/>

**Zero Istanbul** is a Turkish arts and culture guide of Istanbul, which has offered updates on the city since 2009, and serves as an archive for the history of entertainment. Zero Istanbul is the first international edition of Zero, a magazine first published in Milan in 1996 and subsequently released for various Italian cities. Zero is distributed free of charge at meeting points, cafes and art galleries in Istanbul.  
<http://www.zeroistanbul.com/>

## **Print Publications that give insights into contemporary art from Turkey (also) in English:**

**212 Magazine** is a s a large-format international biannual magazine

about art and society based in Istanbul. It contains short fiction and long-form reportage, photo essays and interviews.  
<https://212-magazine.com/>

**ArtUnlimited** has been a bimonthly arts and culture magazine since 2006 from Istanbul (with bilingual versions [English and Turkish] since September 2015).  
<https://www.unlimiteddrag.com/art-unlimited>

**exhibist magazine:** Launched in 2013, Exhibist magazine is currently the only independent, non-profit English-language print magazine focusing on contemporary art from Turkey, which is sold internationally at more than 25 locations across Europe, North America and Asia. Every issue, printed quarterly, includes extensive features on up-and-coming Turkish artists, curators, collector or other cultural agents, together with analytical essays, all tied into a certain topic, covered from both a local and international perspective. [www.exhibist.com](http://www.exhibist.com)

**The Guide Istanbul** was founded in 1991 and serves as a source for the city's happenings with detailed advice about dining out, shopping, and cultural entertainment to Istanbul's local talents in art, design and craftsmanship. The Guide Istanbul is printed bimonthly in English. <http://www.theguideistanbul.com/>

**Res World Art/Art World** is a biannual contemporary art magazine published by Dirimart. RES publishes original material by leading critics, curators and artists in English. RES is a non-commercial publication that strives to provide an independent platform that encourages critical thinking and contributes to the contemporary art discourse both locally and internationally. It is a non-commercial publication that is sent to art professionals, galleries, museums, universities and libraries around the world. The latest issue (no. 12) came out in October 2015. <http://www.dirimart.com/tr/publications/res>

**Sanat Dünyamız** has covered arts issues at an international level since 1974. From painting to contempo-

rary art, architecture to photography, it provides its readers with works and texts for discussion. The renowned magazine is published bimonthly where one issue comprises independent articles on various issues and the next is prepared within the framework of a special theme. Articles by international authors are published bilingually in English and Turkish.

<http://book.ykykultur.com.tr/magazines/sanat-dunyamiz>

**User's Manual:** Contemporary Art in Turkey 1986-2006: Published in 2007 by Halil Altındere and Süreyya Evren, this book examines the development of contemporary art practices in Turkey from 1986 to 2006. The book features texts by a large number of Turkey's cultural agents, as well as selected works of artists. Covering two decades of contemporary art in Turkey, it features 78 artists from four generations. In 2015, Altındere and Evren published an updated version of the book titled User's Manual 2.0.

**Unleashed:** Published in 2010 by Hossein Amirsadeghi, the book provides an understanding of the evolution of modern and contemporary art in Turkey. The book features more than 950 illustrations, contains interviews, profiles of over 100 artists and four essays written by scholars and curators. It also includes a list of galleries and arts organisations, as well as a chronology of significant events in Turkey since 1900.

**Yapi Kredi** is one of the biggest art publishers: YKY. The 12th volume of the bilingual (Turkish-English) series, titled "At Home, Wherever" published in 2011, presents 12 artistic posi-

ons from Turkey.

**Halil Altındere** is the publisher and editor-in-chief of the contemporary art magazine, art-ist. It is currently available at the SAHA online shop. The magazine was published from 2008 to 2012.

# Facilities

Most artists in Istanbul go to Beyoğlu and its surrounding districts. Especially the districts of Cihangir and Galata are densely populated with artists and studios. There are some meeting places (cafes, bars and restaurants) for artists in these districts. Urban cafe around Galatasaray Lisesi on Istiklal Street, Mavra in the Galata area, Şimdi Cafe in Asmalımescit, and Journey, Geyik and Kiki in Cihangir are places where artists spend time talking to friends and colleagues or have a drink. Some artists prefer to live in Tepebaşı, Aynalıceşme or Tarlabası because the rents in Cihangir and Galata have sky-rocketed in the past few years. Many artists and designers now have their studios in Yeldeğirmeni, a new up-and-coming cultural area on the Asian side in Kadıköy.

Istanbul is an expensive city in many ways, but living expenses are most costly in Nişantaşı, Cihangir and Kadıköy. Most galleries in Beyoğlu are located in Cihangir, Firuzağa, Sişhane and Karaköy. Nişantaşı, an upscale district with many commercial galleries, is the place where Turkey's upper class likes to shop. Babylon, which is part of Bomontiada near Nişantaşı, is the most professional place to go for concerts and musical events. Beyoğlu is a more international place that hosts a lot of artist initiatives, galleries and institutions, as well as most consulates. Most foreign artists start their exploration of Istanbul's cultural scene here.

Peyote is another stage for music, but due to its underground atmosphere it is also a meeting place for the art scene, supporting many music groups and sponsoring many art activities. Not far away from Peyote there is Gizli Bahçe, another place where people from the local art scene meet for drinks and dancing. Another popular venue for art events is Büyük Londra Hotel's roof terrace and bar area. For drinks and dancing, there is Gaspar in Karaköy.

For materials and related services go to:

Balcı Stationary (drawing materials)

Karum Stationary (painting and drawing materials)

Mektup Stationary (painting and drawing materials)

Kabalıcı (painting and drawing materials and bookstore)

For digital print of all kinds of formats (also photography) including cutting and binding with great service and value for money: <http://www.netcopycenter.com.tr/>  
Smaller print shop, also good quality and service: <http://www.isikozalit.com/>  
For very high-end framing and photography printing with professional excellent service (English speaking staff available): <https://www.lamarts.com/>  
High-end offset printing houses with excellent service:  
A4 Ofset <http://www.a4ofset.com/>  
Mas Matbaa <http://www.masmat.net/>  
To print simple photos: <http://www.galatadigital.com/>  
To have analogue photographs developed cheaply and to buy photography equipment: There are several "Hans" (commercial buildings) specialised in this area around Sirkeci.



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