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Photography in Turkey

Version 2018

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Commissioned by DutchCulture, centre for international cooperation.

Supported by the Ministry of Education, Culture and Science of the Netherlands.

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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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Summary

Photography in Turkey has a long history. It was first introduced to the Ottoman Empire right after its invention in 1839 and the first commercial studios started to pop up in Istanbul in the 1850s. Due to the extraordinary importance given to photography by Sultan Abdülhamid II, photography spread swiftly all over the empire and there even existed official court photographers. But things didn't always go that smoothly. During the transformation period from the Ottoman Empire to the Turkish Republic in 1923, and in the first years of the republic, in conjunction with the drastic change in the demographics, photography somehow lost its prevalence in Anatolia, except in the big cities. Until the last quarter of the 20th century – keeping in mind the few notable exceptions – long-lasting photography institutions, which must be granted as keys to the enhancement of this art form, almost never existed and amateur photography dominated the scene. Currently, there is a more internationally connected photography scene, an upcoming generation of enthusiastic photographers, an art scene that is embracing photography more than ever and diligent institutions and organisations willing to collaborate with partners.

Nowadays, there is a huge possibility of cultural collaboration between Turkish and international organisations and professionals in the photography field. Many organisations of different sizes exist and they are eager to work with international counterparts either in fostering and exhibiting new works or organising short- and long-term educational programmes, exchange programmes or capacity-building programmes. Much is needed to collaborate on displaying works produced in Turkey abroad, either individually or collectively gathered around specific topics. The recognition of photography from Turkey is on the rise compared to the period before this millennium, but still insufficient. There are numerous possibilities for researchers working with archives, and for curators and gallerists looking for emerging talents. Artist residencies of various forms and funding or grant schemes are very common worldwide but rare in Turkey. International collaborations to multiply these would also be highly productive. Most of the activities are taking place in big cities, especially in Istanbul, so breaking this routine would be mutually beneficial.

Youth, human rights issues, identity and minorities are topics that have always been on trend and work on these topics needs to continue. For political reasons, it may be difficult to work in regions such as southeast Turkey or on subjects that are politically sensitive or socially unaccepted. The main difficulty for international collaboration might be meeting the financial terms on the Turkish side, since there are very few funding mechanisms in Turkey.

Introduction

Turkey has a long but uneven history with photography. There was a very important studio photography tradition that was established in parallel with Europe in the 1850s, but this was interrupted when the demographics changed due to the policies implemented during World War I and the transformation of the Ottoman Empire to the Turkish Republic in the 1920s. During the Ottoman Empire, most of the prominent photographers were Armenians and Greeks, but the declining population of these ethnic groups after the 1920s created a significant gap in the photography field that wasn't easily filled.

From the beginning of the Republic era until the last quarter of the 20th century, photography – with the exception of a few important names – was not a well-appreciated medium and it lacked strong institutionalised bodies. However, the photography scene has dramatically changed in the past 20-25 years due to the introduction of institutions both large and small, the establishment of new photography departments, an increase in international collaboration and the openness and passion of new generations for establishing international connections.

This text is going to analyse the current contemporary photography scene in Turkey, focusing mainly on the first two decades of the 21st century, while looking for the connections with its past, emphasising the roles of the multitude of agents such as institutions (museums, galleries, associations, project offices) and individuals (artists, writers, teachers, curators and gallerists) who strive to promote photography. The text will try to give a detailed summary of, and a multi-layered perspective on the subject.

Short history

Photography was introduced in the Ottoman Empire by Western travellers right after its invention in 1839. The first commercial studios in Constantinople (today's Istanbul) started to appear in the 1850s and from there spread all over the important cities of the empire. Many photographers were employed by the last strong autocratic sultan, Abdülhamid II, in order to document his attempts at modernity through the construction of railways, new schools, hospitals and the modernisation of the army throughout the empire in the last quarter of the 19th century.¹ Most of the photographers around that time were non-Muslims, who established studios that specialised in portrait photography but also produced cartes-de-visite that documented the cities especially for visitors.²

From the Republican years till the 1980s

After the Republic was established, Muslim Turkish photographers started to take over this role, except a few individuals such as Othmar Pferschy, who was invited to Turkey in the mid-1930s to document the achievements of the young Republic.³ In the first years of the Republic, photography continued to be used as a means of propaganda. Until the 1970s, professional photography was mostly practised as studio photography, documentary/press photography (limited), advertisement photography and tourism photography, along with the dominance of amateur photography, which was introduced with amateur photography clubs in the 1950s. Until the end of the 1990s, amateur photography continued to be the dominant platform in Turkey.

Steps towards the boom period

Starting from the 1980s, there were two distinct generations that are still prominent and active in the field. The first generation, which emerged in the mid-1980s, consists of graduates of the first photography departments and self-taught photographers. This generation coincided with the increasing need for commercial and fashion photography due to a growing economy with more open characteristics.

¹ There was a very comprehensive exhibition called "[Camera Ottomana](#)" in 2015 that dealt with the relationship between modernity and photography in that era. The website for the project is worth visiting.

² Among these studios, Abdullah Fréres, Sébah & Joaillier, Guillaume Berggren and Robertson & Beato were prominent and some examples from their archives acquired by a French collector Pierre de Gigord have been bought by the Getty Foundation and can be seen online under the title [Pierre de Gigord collection of photographs of the Ottoman Empire and the Republic of Turkey](#).

³ Othmar Pferschy's archive was donated to Istanbul Modern by her daughter in May, 2005, and Pferschy's retrospective exhibition "[In the Light of the Republic](#)" was held in the art gallery in 2006.

The second generation is made up of names who became photographers in the late 1990s and early 2000s. The rise of the second generation is in parallel with the changing atmosphere of photography in Turkey as a result of the introduction of new bodies. [Pamukbank Fotoğraf Galerisi](#) (Pamukbank Photography Gallery, 1997-2003), [Geniş Açı Photography Magazine](#) (1997-2006), Fotoğraf Vakfı (Photography Foundation, 2000-2018), [Fototrek](#) (2002, [blog.fototrek.com](#), merged with [Istanbul Hatırası Fotoğraf Merkezi](#) in 2018. 2009-ongoing), [Istanbul Fotoğraf Merkezi](#) (Photography Centre Istanbul, 2003-2010; named Leica Gallery between 2007 and 2010), [Galata Fotoğrafhanesi](#) (2004-2018) and [Elipsis Gallery](#) (along with its sister company fine art printing studio [Atelier Elipsis](#), 2007-2014) are a few of these bodies that also acted as community centres and libraries for photographers – especially for the younger ones.

From the mid-2000s, there were several crucial and rapid developments in the contemporary art scene that had some very important effects on photography as well. At the end of 2004, Istanbul Modern opened its doors as an art institution, which was financially backed and led by the Eczacıbaşı family. This was followed by the Pera Museum, which opened in mid-2005. At the end of 2005, after a huge extension of their premises, Sabancı Museum organised an exhibition of Picasso for its relaunch. Among these three, Istanbul Modern has a special gallery devoted to photography that hosts two to three long-term exhibitions annually. From the mid-2000s onwards, many new photography departments were opened in universities, especially in foundation universities. But that boom period is now over; since the mid-2010s some of these have closed or lost their popularity.

Institutionalisation: on and off

Since the beginning of the 2010s, the photography scene has been very dynamic and changing. One of the main changes has been at an institutional level. Some institutions closed their doors, while new ones opened. For example, the two major galleries that hosted photography exhibitions, [Elipsis Gallery](#) and [Empire Project](#), shut their venues in 2014 and 2017, respectively, although Empire Project continues to organise, albeit irregularly, exhibitions at off-spaces. New spaces such as [Ka Atölye](#) (specialising more in photography education) have opened their doors in Ankara creating a new oasis for photographers. [FUAM](#) is another institution created under the auspices of Mimar Sinan Fine Arts University as a research centre that organises workshops which specialise in bookmaking and an annual international photography book festival.

At the end of the 2010s, two more photography institutions opened in the same complex in one of the popular neighbourhoods of Istanbul: The first was [Leica Gallery Istanbul](#), which is a member of the worldwide Leica Galleries network. The other was the establishment of an archive and research centre, and a museum for Ara Güler, who is the most internationally well-known photographer from Turkey and who passed away two months after the opening of the [museum](#).

Internationalisation and collaboration

Individually or collectively, photographers from Turkey have started to engage more in international connections since the late 2000s. A recent group exhibition, "[A Pillar of Smoke](#)" (2018), which is described as a project that began as a reflection on the creation, dissemination and reception of various kinds of images and art works in the context of what Turkey is presently going through, was first presented in Arles Les Rencontres de la Photographie 2018 and continues to tour different countries. Photographers from Turkey have participated in some international events such as the [Joop Swart Masterclass](#) organised by World Press Photo: [Cemil Batur Gökçeer](#) in 2012 and two young women photographers [Sabiha Çimen](#) and [Cansu Yıldiran](#) in 2018 were selected for this respected educational programme. Also noteworthy is [Emin Özmen](#)'s acceptance as a nominee to [Magnum Photos](#), which is one of the most prestigious photographers' collectives in the world.

The 2010s were also very important for photography in Turkey in terms of the establishment of new cooperatives, initiatives and independent art spaces (and the closure of some), and the introduction of international photo festivals that differentiate themselves from previous events through their close ties with local municipalities.

Main trends and topics

Lack of adequate institutionalisation

Institutionalisation has been one of the most important topics in photography throughout its history. Turkey has always lacked long-term photography institutions. There hasn't been any institution with international standards that has had a lifespan of more than 10 years. Amateur photography dominated the field for a very long time, but this was due to the absence of a market for arts and culture until the 2000s. After the 1990s, more photographers had

international connections and developed a more professional vision. Currently, Turkey still lacks an established high-profile institution.

Technique focused photography education

For most of its history, photography education in Turkey was mainly focused on technical aspects and art was somehow neglected, although not totally absent. In 2018, the first photography department established under Mimar Sinan Güzel Sanatlar Üniversitesi celebrated its 40th year. Still, in general, with a few exceptions, most of the photography departments – even the ones within the fine art faculties – aim to train commercial photographers. Because of that, most of the photographers who are more “art-oriented” are either self-taught or enroll in graduate studies in photography or art departments in Turkey or abroad.

Importance of independent spaces, initiatives and collectives

Independent spaces, initiatives and collectives have recently become the main axis in photography, as in all the arts. Due to the lack of established institutions, their existence becomes more important. Although most of them are not long-lasting, they have all made invaluable contributions. There are also some individuals whose long-term existence has often offset the lack of institutions. [Orhan Cem Çetin](#), [Ahmet Elhan](#), [Arif Aşçı](#), [Nazif Topçuoğlu](#), Özcan Yurdalan and Paul McMillen are some of the names who have been critical for the younger generations, not only with their art but also because of their roles as mentors, facilitators and initiators.

Necessity for international recognition, collaborations and funding

Maybe more than anywhere, international collaboration and interaction is very important in Turkey at different levels. For example, in the late 1990s and early 2000s, international connections with worldwide respected photographers helped to create a new generation. These connections also provided some visibility for that generation. International collaborations foster the possibility of some international exhibitions for photographers from Turkey and international funding helps photographers to produce new work or share their works internationally. In some rare cases, international recognition helps photographers to be accepted in Turkey as well.

Boom of bookmaking phenomenon

In the 2010s, bookmaking became an international trend, basically as a result of the digital printing opportunities that made the production of limited edition books easier and more affordable. Photobooks were always considered to be one of the final forms of photographic presentation, but having a book printed

was not easy for photographers since, in the traditional offset printing, small print runs did not make financial sense. Now with enhanced digital printing facilities, photographers produce (artist) books, magazines, etc., which also facilitates new collaborations. Due to this interest, there are many workshops on bookmaking. Istanbul even has an international photobook festival.

Elevated popularity of photography among general public

Since the mid-2000s, digital photography, mobile photography and social media platforms such as Instagram have created a huge interest in photography. Starting from the millennium, digital photography has taken over the majority of the photography market both for amateurs and professionals. At the end of the 2000s, shooting with analogue cameras was rare. However, since the early 2010s, especially with the accessibility of smart phones and social media, the general public has become more interested in photography. This is a general international trend, but Turkey has always been on par with technology trends, even though in some other areas economically not comparable.

Popular

Nowadays, more and more people are taking pictures with their smart phones and constantly sharing them on social media. Unless they are advanced amateurs, people do not bother to buy cameras anymore to take pictures. Thus, photography is practised more among the general public, but camera sales and photo printing are on the decline. As a hobby, photography is still very popular and there are courses all over Turkey that teach basic skills. As an art form, photography is a little bit more popular since people are used to seeing photographs more due to social media. Whenever there is a photography exhibition, especially if it's in a public space, it is well attended and people take their time to view it. And as a collector's item, photography is gaining popularity.

Audiences

As is probably the case the world over, unless it is in a public space, the audience for exhibitions, books and other events in photography is made up of photography enthusiasts, photographers and professionals working in the fields of photography and arts, besides general art lovers.

Exhibitions

It is difficult to mention an exact number, but it would be fair to say that photography exhibitions in galleries or museums are visited by a similar number

of visitors to exhibitions of other forms of art. In galleries, this number is estimated to be around 750-1,000 per month. Lately, exhibition tours and artist talks have become popular ways of increasing the number of visitors and exchange of views between artists and audience.

Photography courses and tours

There is a huge interest in photography courses and photographic tours, but attendance is often intermittent over a longer period of time. Most are short-term attendees who tend to lose interest after a while.

Photography books

The number of photography books published has been increasing; however, this boom in production has not been matched with buyer numbers yet. Those who buy photography books are mostly photographers or involved in the field.

Festivals and events

Even though there are a lot of ongoing festivals and events, audiences are mostly limited to local photography enthusiasts and/or professionals. The lack of international participation of non-invitees is mostly due to the limited international trendsetting editorial/curatorial content of these events. Most probably, no such event is yet on the must-go list of photography professionals. Thus, the audience is mostly local, but the numbers are reasonably high, especially if the event takes place in a public space.

Sub-disciplines

Documentary photography

Documentary photography has always been the dominant genre practised in Turkey both among amateurs and professionals. Ara Güler was the most well-known photographer from Turkey for a long time; he was associated with Magnum Photos in the 1960s and was a correspondent for many international magazines. His Istanbul photographs from the 1950s have become classics. An archive and a museum opened on August 16, 2018, in conjunction with Doğuş Group and he passed away in October 2018. Gökşin Sipahioğlu was another important figure as a photojournalist in the 1960s. He later moved to France and established [Sipa Press](#) in the 1970s. Ergun Çağatay and Coşkun Aral are a couple of other names to mention who were active in the international arena during the 1980s and 1990s.

Although documentary photography has been the dominant genre in Turkey, until this millennium works produced have rarely been seen on the international stage. This was mostly due to a lack of international connections. The new generation, however, is more aware of the importance of establishing connections as a result of certain events that had an impact on the general photography scene. In 2002, the World Press Photo organisation, which also organises seminars in developing countries to improve the quality of documentary and press photography, turned its eyes to Turkey around the time when the Photography Foundation was a fresh, promising institution. Together they set up a series of seminars in Turkey and this gave a huge opportunity to young photographers to gain international standards. A year later in 2003, [Nar Photos](#) was founded by a group of young photographers, some of whom attended the World Press Photo seminars, and this was one of the institutionalised results of the World Press Photos' seminar series. Since the 2010s, some other agencies and photo collectives with similar visions have been established by a younger generation of photographers. [Agence le Journal](#), [We Photos](#), [Mahzen Photos](#), [Koda Collective](#) are examples.

Contemporary photography

Until the early 1990s, there was not any one group of contemporary photographers whose works were exhibited or recognised internationally, but we can mention individuals who were important and distinctive in the field. In the 1970s and 1980s, [Şahin Kaygun](#) was such a photographer, painter and filmmaker who was always creative and experimental in his works. Unfortunately, he passed away at the young age of 41 in 1992.

The first generation of contemporary photographers emerged in the 1980s. They were either the first graduates of photography departments or serious self-taught enthusiasts who were active in the photography communities of the universities in which they studied. They later became professional photographers, some of whom worked as advertising photographers who continued producing personal work. Some names to mention are [Nazif Topçuoğlu](#), [Ahmet Ertuğ](#), [Manuel Çıtak](#), [Orhan Cem Çetin](#), [Arif Aşçı](#), [Ahmet Elhan](#), [Sitki Kösemen](#) and [Ani Çelik Arevyan](#). Paul McMillen was an important figure as a photographer, facilitator, mentor and collector in contemporary photography until the mid-2010s.

The next generation came in the early 2000s when new international channels were opened. They either studied abroad or participated in workshops given by internationally acclaimed mentors. [Ali Taptık](#), [Serkan Taycan](#), [Alp Sime](#), [Sinem](#)

[Dişli](#), [Melisa Önel](#), [Silva Bingaz](#), [Coşkun Aşar](#), [Yusuf Sevinçli](#) and [Ahmet Polat](#) are standouts of this generation.

Since the early 2010s, a bunch of new names have appeared in the photography scene as a result of the changing and broadening international connections. [BursaPhotoFest](#), [Foto Istanbul](#) and [Istanbul PhotoBook Festival](#) invited many international mentors not only for exhibitions, but also to do portfolio reviews and workshops. Galleries were very active until the mid-2010s and in the second half more and more independent initiatives have been working actively. Standout individuals are [Cemil Batur Gökçeer](#), Sevim Sancaktar, [Selim Süme](#), [Cemre Yeşil Gönenli](#), [Ekin Özbiçer](#), [Erdem Varol](#), [Kürşat Bayhan](#), [Furkan Temir](#), [Civan Özkanoglu](#), [Cihad Caner](#), [Cansu Yıldiran](#), [Ata Kam](#) and [Sergen Şehitoğlu](#).

Here it is also worth mentioning some contemporary artists who often use photography in their work: [Aydan Murtezaoglu](#), [Bülent Şangar](#), [Borga Kantürk](#), [Vahap Avşar](#), [Şener Özmen](#), Cengiz Tekin, [Halil Altındere](#), [Vahit Tuna](#) and [Nilbar Güreş](#).

Commercial photography

Commercial photography has been the most advanced sub-discipline of photography in Turkey, especially since the end of the 1970s. Turkey started to have more professional management in various sectors and became an open market from 1980. In the 1980s, international companies opened branches in Turkey and they were in need of commercial photographers for marketing and advertisement purposes. Fashion, advertising and architectural photography are the main subdivisions of commercial photography.

In fashion, Turkish editions of several international magazines such as Vogue, Harper's Bazaar, Elle, Marie Claire, L'Officiel and GQ produce their own editorial content and work with local photographers. [PPR Istanbul](#) and [212 Studio](#) are two agencies that bring together not only photographers, but also art directors and people specialised in production and post-production phases. These two agencies specialise mostly in fashion photography but member photographers work on some other commercial assignments as well. Tamer Yılmaz and Ayten Alpün are standout examples from [Fabrika Studio](#), which has been a school for many photographers from the younger generation. [Hasan Hüseyin](#), [Nihat Odabaşı](#), [Yaşar Saraçoğlu](#), Sedef Delen, Şenol Altun, [Koray Birand](#), [Koray Erkaya](#), [Charles Richards](#), [Mert Alaş](#), [Selin Alemdar](#), [Lara Sayılğan](#), [Ahmet Ünver](#), [Mehmet Turgut](#), [Ekin Özbiçer](#) are a few names working in and outside of Turkey.

Architectural photography is another subdivision of commercial photography. Currently, [Cemal Emden](#), [Engin Gerçek](#), [Sena Özfiliz](#) and [Murat Germen](#) are some of those who are active in architectural photography.

Professional Groups and Associations

There are a few associations that bring together professionals such as advertising photographers or photojournalists in order to collaborate, increase awareness of and fight for their members' legal and economic rights, as well as to improve working conditions. They also organise workshops, contests, exhibitions, etc. In general, it's difficult to determine whether professionals in the field of photography are effective in working together to improve the field and working conditions.

[Türkiye Foto Muhabirleri Derneği](#) is probably the most active association for professional photojournalists. It works in coordination with universities and press associations to offer activities to improve the working conditions of press photographers. Also, it has organised the press photography of the year contest since 1985 – winning images are presented as a travelling exhibition and printed in a catalogue – and publishes a quarterly magazine called “Foto Muhabiri”.

[Fotoğrafçılar Meslek Kuruluşu Derneği](#) is another association established by and for practitioners of photography as a profession. It is currently the only association for professional photographers, but both the number of members and their scope are limited.

[Photographic Arts Federation of Turkey](#) (TFSF) is the primary umbrella organisation that brings together all the associations of photographic arts (whose members are enthusiasts rather than professionals) in Turkey. TFSF, established in 2003, is an active member of FIAP, which is the International Federation of Photographic Art accredited by UNESCO. Currently, the federation has more than 50 member associations and a full list can be found [here](#). Apart from the member associations, there are almost the same number of non-member associations, with one or two in every city.

It is important to mention [Fotoğraf Vakfı](#) (Photography Foundation), although it terminated its activities in 2018. Established in 2004 with the expertise and synergy gained through the Photographer Kids Workshops realised after the Marmara earthquake (1999), Fotoğraf Vakfı was very active in organising conferences, workshops, exhibitions, festivals and long-term educational

programmes, mainly on documentary photography, in its initial years. Unfortunately, it lost its commitment and energy and ceased to function.

Educational institutions

Compared to its quick introduction in the Ottoman Empire after its invention as an artistic/documentary medium and as a profession, photography as a subject in higher education started very late in Turkey. The first photography department opened in 1978 within the then-Devlet Güzel Sanatlar Akademisi (now [Mimar Sinan Fine Arts University](#)) as the Photography Institution. Until that time, photography was only one of the courses in the graphic design and communication departments of universities. Following this inauguration, within a decade photography departments were established in a couple of state universities. And before the millennium with the increase in the number of foundation universities, several other four-year photography programmes started in photography and video departments.

Photography departments

Photography departments exist under either fine art or communication faculties. There are also two-year Photography and Camera Operation programmes in many universities (vocational high schools) that aim to prepare students to work in the advertising and television/cinema sectors. Similarly, it won't be an exaggeration to claim that, apart from a couple of exceptions which have an educational approach that is more contemporary and arts-oriented, most of the four-year programmes are also training students as professional photographers rather than artists. Graduates of these departments constitute a huge portion of editorial, fashion and advertising photographers.

Some of the universities that have photography departments that are able and likely to collaborate with foreign photography departments are: [Mimar Sinan Fine Arts University](#), [Marmara University](#), [Dokuz Eylül University](#), [Bahçeşehir University](#) (no active photography department at the end of 2018, but a re-opening is scheduled for 2019-2020).

Local photography associations, university photography clubs and photography courses

Apart from these, most of the local photography associations and photography clubs at universities are involved in basic and intermediate photography education and organise workshops for photography enthusiasts. Also, there are some smaller private bodies that are mainly involved in photography education via courses of different levels: [Ka Atolye](#) (Ankara), [Çizgeli Kedi](#) (İzmir), [Artlens](#)

(İzmir), [Sarı Denizaltı](#) (Bergama, İzmir), [İstanbul Hatırası](#), [PhotoPlay](#), [40 Haramiler](#), etc.

Non-professionals

At an amateur level, there are regular courses in almost every city given by local photography clubs, cultural centres belonging to municipalities, companies, educational centres and project houses. These courses are mostly at a basic level, aiming to guide participants to take “better” pictures. Only a few of these institutions organise courses and/or workshops that are more content-based than technical-oriented. From time to time, international workshops are held with renowned photographers or workshops on specific themes that foster participants to produce new works in collaboration with cultural offices, cultural institutions and collectives.

Amateur photography events

There are many photography events of all scopes in almost every city that are organised mostly by local amateur photography clubs/associations and university photography clubs. Among these are [UFAT Photography Days](#) (organised by [Uludağ Üniversitesi Fotoğraf Amatörleri Topluluğu](#)), [Fotoğraf Buluşmaları](#) (organised by İstanbul Teknik Üniversitesi Fotoğraf Kulübü), [İzmir Photography Days](#) (organised by [İFOD](#) and [Dokuz Eylül Üniversitesi Güzel Sanatlar Fakültesi Fotoğraf Bölümü](#)), Diyarbakır Uluslararası Fotoğraf Günleri (organised by DİFAK and [Diyarbakır Sanat Merkezi](#)), Eskişehir Fotoğraf Haftası (organised by [EFSAD](#)), [ODTÜ Fotoğraf Şenliği](#) (organised by [AFT](#)).

Youth and Photography

Young people are involved in photography mostly on a daily basis via social media. For those who are more serious about photography, in most of the high schools there are photography clubs where they can learn basic skills and techniques. There are also photography workshops for school-aged children organised by municipalities, museums, local amateur clubs and private educational centres.

Photography used in trauma recovery with children

In recent years, in the areas of natural, social or political disasters, photography workshops for children have become one of the popular essential tools to help them cope with the traumas associated with the disasters they have encountered. The courses continue for a specific period of time (a couple of

months) and end with an exhibition or book, but they rarely get institutionalised fulltime. An exception to this is [Sirkhane Darkroom](#), which is a project for Turkish and Syrian children living together in Istasyon, a district of Mardin (a city in southeast Turkey). This project is run by Emel Ernalbant with the assistance of Serbest Saleh under the auspices of [Sirkhane Her Yerde Sanat Derneği](#), a social circus school founded in 2012 in a region that is an on-and-off conflict zone. The children are taught basic photography skills, and all the photos are taken, developed and printed by children.

[Van Photographer Children Workshop](#), [Photography Workshop with Kids from Soma](#), [Roboski Project with Photos of Youngster and Kids](#), [Remembering with Photography](#) are a few other temporary workshops for children and young people.

Venues

Museums

There are a few of photography museums in Turkey, but they are primarily museums of cameras, photography/darkroom equipment, projectors, exhibition posters/invitations, etc. Some also have photography collections of local photographers or founders of the museums, and occasionally organise exhibitions. [Mysia Fotoğraf Müzesi](#) (Bursa), [Hamza Rüstem Fotoğraf Müzesi](#) (İzmir), [Balıkesir Ulusal Fotoğraf Müzesi](#), [Osman Yaşar Tanaçan Fotoğraf Müzesi](#) (Eskişehir), [Hilmi Nakipoğlu Fotoğraf Müzesi](#) (Istanbul) are a few examples. Apart from the museums listed here, most contemporary art museums host photography exhibitions as a part of their programme.

Among the photography museums in Turkey, [Istanbul Photography Museum](#) stands out. It was established in 2011 as a result of a collaboration with Fotoğraf Dostları Derneği and Fatih Municipality (a district in Istanbul), which allocated the museum's building. The museum regularly organises exhibitions, publishes books and has a library. However, the scope of the museum is closer to classical photography and the tie with contemporary photography/art and their practitioners is almost non-existent.

In the summer of 2018, the [Ara Güler Museum](#) opened its doors with its inaugural exhibition. The museum is the sister organisation of Ara Güler Arşiv ve Araştırma Merkezi (Ara Güler Archives and Research Centre, AGAVAM), which holds the whole archive of the late Ara Güler and his collection of other photographers and artists.

Galleries

As of 2019, there is only one commercial gallery devoted to photography, which is the [Leica Gallery Istanbul](#). It is a brand new gallery located inside the Leica Store that was inaugurated at the end of 2016. The gallery hosts exhibitions of emerging and prominent local and international artists.

[Fotografevi](#) is a gallery/venue devoted to photography that has existed for more than 25 years. It changed hands a couple of times in the past and gradually dwindled and lost its trend-determining impact after the 2010s. But it still holds a small gallery, organises artist talks/book signings and publishes the periodical *İz*.

In addition, there is [The Photographers' Gallery Istanbul](#), which can't be categorised under commercial galleries. It functions as an independent venue, hosting exhibitions on an irregular basis, organising talks/presentations of emerging photographers, but currently the gallery does not have a specific venue.

There are also some photography centres such as [Ka Atölye](#) (Ankara) and [Çizgelikedi](#) (İzmir) that are mainly devoted to photography education, but they also occasionally host photography exhibitions.

Apart from these, commercial galleries host photography exhibitions of artists they represent from time to time. [Daire Sanat](#), [Sanatorium](#), [Art Sümer](#), [x-ist](#), [Galeri Nev Istanbul](#), [Zilberman Gallery](#), [Dirimart](#), [Versus Art Project](#), [C.A.M Gallery](#), [Galeri Nev](#), [Evin Art Gallery](#) are a few to mention here.

Project Offices, Collectives and Initiatives

There are a few independent project offices and small centres specialised in photography that are involved in collaborative international projects, working hand in hand with emerging and established photographers, fostering new work and organising portfolio reviews/events/workshops/artist talks, long-term educational programmes, etc.

Initiatives and collectives with a venue or an office

The [Geniş Açı Project Office](#) is probably the most established among these bodies. It was founded in 2007 by an organisational and curatorial duo that had the experience and expertise of publishing an independent photography magazine ([Geniş Açı](#)) for 10 years. GAPO works in coordination with national and international art institutions to organise/curate/coordinate exhibitions, workshops, educational programmes and other photographic events.

[Ka Atolye](#) is relatively a new centre for photography located in Ankara. It is mainly involved in photography education at various levels and on various subjects. Besides its technical courses, there are theoretical ones that foster production of new works that are to be published in a book and/or shown as an exhibition. It also organises talks and meetings on various photographers/subjects and runs a six-month-long visual culture programme called Pankromatika.

[Noks](#) is an artist-run working, production and exhibition space founded in 2017 that focuses on collaborative, research-based and experimental production methods of art, with a specific focus on photography and lens-based arts.

[Çizgelikedi Görsel Kültür Merkezi](#) is another centre located in Izmir. It has offered courses on several topics since 2005. It also coordinates long-term projects, organises seminars on various subjects and hosts exhibitions from time to time.

[No 238](#) is a new independent venue in Izmir that focuses on photography and hosts exhibitions and related events.

Initiatives and collectives without a venue or an office

There are also several small-sized photography initiatives and collectives that usually do not have a venue but create a synergy through activities they organise in other venues, festivals, fairs and off-events. To name a few:

[Bandrolsüz](#) – meaning without a tax certificate – is a collective of five independent publication houses Bakkal Press, Torna, Onagöre, REC Collective and Too Many Books, which got together in February 2011. It aims to create possibilities for sale and distribution of artists' books and reproductions, and aims to draw attention to alternative productions through regular sales events, workshops and talks at different venues.

[Rec](#) is an artists' collective working predominantly in the areas of photography and film. The collective shares, explores and takes part in the processes of one another's work and collaborates with other collectives and artists from various disciplines.

[Mahzen Photos](#), [Moku Stories](#) and [Demo Lab. Collective](#) are a few of the collectives made up of photographers and lens-based artists that mainly work on local or international contemporary issues.

Festivals and Events

Currently, there are a couple of photography festivals and events that take place regularly in Turkey, although most of them are in Istanbul. But before explaining a bit more about them, it might be good to give a very short overview of some previous events that have helped to shape today's scene.

In the beginning of the 2000s, [Istanbul Photography Days](#), organised by IFSAK ([Istanbul Photography and Cinema Amateurs' Association](#)) since 1984, was considered to be the major photography event in Turkey. With the help of internationally acclaimed photographers such as Anders Petersen, Lars Tunbjörk, Pentti Sammalahti, Alex Webb, Antoine d'Agata and many others invited for exhibitions, talks and workshops, Istanbul Photography Days was a major influence on today's pioneer photographers who were emerging then. However, within a couple of years, with a change in the administrative board of the association and the organisation committee of the event, Istanbul Photography Days had a shift in its priorities and the event lost its impact. However, the event is still being held biannually.

In May 2007, [Fotoğraf Vakfı](#), in collaboration with Thessaloniki Photography Museum and Noorderlicht Photography Festival, initiated and organised the ULİSfotoFEST, which was scattered across several venues in Istanbul and had a diverse international programme. However, the festival did not continue after its first edition due to financial problems.

Since 2014, the major photography event in Turkey has been [FotoIstanbul](#), which is organised with the patronage Beşiktaş Municipality and implemented by a group of independent curators and organisers. The festival is the largest of its kind in Turkey in terms of the number of exhibitions it hosts and the outdoor exhibition areas it spans. The festival mainly takes place outdoors, in the squares of Beşiktaş, which is one of the main crossing points for many Istanbulites, and the Ortaköy Orphanage as the main venue, along with some other galleries nearby. Besides the exhibitions, the festival hosts roundtable discussions, portfolio reviews, artist talks and workshops. However, since the elected major of Beşiktaş Municipality has been replaced by a government-appointed trustee, the 2018 edition was not realised and the future of the festival is unclear at the moment.

Another festival that has run since 2012 is [BursaPhotoFest](#), which takes place in Bursa (the fourth biggest city in Turkey). Similar to FotoIstanbul, BursaPhotoFest is organised under the patronage of Bursa Metropolitan Municipality and Bursa City Council, in coordination with [BUFSAD](#) (Bursa

Photographical Art Association). Following its success due to international guests such as Mary Ellen Mark, Michael Ackerman, Robert Pledge and Shahidul Alam and the curatorial choices in its first two years, BursaPhotoFest is to become a more toned-down local festival with less impact.

[Istanbul PhotoBook Festival](#) is a relatively new festival dedicated to one of the popular trends in photography: photobooks. It is organised by [FUAM](#) (The Photography Application and Research Centre), founded within Mimar Sinan Fine Arts University, and brings together international photobook publishers, photobook editors, self-publishing artists and photobook enthusiasts. Within its programme, there are international photobook exhibitions, seminars and artist talks, and a dummy book award.

[AFSAD Photography Symposium](#) is one of the oldest photography events held in Turkey. It is organised by AFSAD (Ankara Photography and Cinema Amateurs Association) and its eighth edition was organised in 2017, this time as an international organisation. During the symposiums, several papers were presented on the history of photography or contemporary practices, panels and discussions were held, and afterwards a book of the event was published.

Prizes and grants

There are not many local prizes and grants given specifically for photography, but instead there are lots of contests that are organised under the certification of TFSF. Among the TFSF-certified contests, the [Central Bank of the Republic of Turkey photography competition](#) (since 2017) stands out with its high cash prize of 20,000 TL for the winner and a total of 80,000 TL in awards for all winners. The full list of TFSF certified national contests can be seen [here](#).

Istanbul Photobook Festival organises [Fuam Dummy Award](#), in which the winning book is printed in mass production as offset printing, published and distributed in the global photobook market. Also, both the winner and the 30 finalist books are exhibited in the Finalist Dummy Books Exhibition.

There are a few platforms that provide opportunities for emerging artists (not only photographers) to exhibit their works chosen by a respected jury in a professional setting rather than distributing cash prizes. These are [Mamut Art Project](#) (since 2013), [Base](#) (since 2017) and [Sanata Bi Yer](#).

The [Istanbul Photo Awards](#) is an international news photography contest that has been organised by the state's Anadolu Agency since 2014. Its deadline for

entries is January 31 and submitted works are evaluated by an international jury. Winning images are gathered in an exhibition and a book. A national version of this contest is organised by [TFMD](#) since 1985.

Photography grants & funds

Unfortunately, there are no established grants in Turkey given by national/local governmental bodies or private companies/foundations dedicated to photography. However, there are a couple of individually financed grants, which are minimal in terms of cash but encouraging for emerging photographers. One of them is Sedat Pekcanattı Social Documentary Photography Project Grant, given by his son, photographer Cenk Mirat Pekcanattı on his own terms. Besides supporting an emerging photographer by letting them having 30 photographs printed in 30cm x 45cm, the grant aims to encourage institutions to give grants. Up to now, the grant has been given three times, and announcements of this year's grant will be made in February [here](#). There is a new [photo-reportage grant](#) created individually by the respected photographer Mehmet Ünal for the first time last year, but the recipient has not yet been announced. The grant is 2,000 TL.

General art grants open to photographers

Apart from grants solely dedicated to photography, there are a couple of local and international grants that are open to all forms of arts.

[SAHA](#) directly collaborates with international arts institutions for the realisation of commissioned or invited projects from Turkey; it acts as a facilitator in the project development phase and raises funds when necessary.

[The Chrest Foundation](#) concentrates its resources on civil society organisations in Turkey that focus on increasing gender equality and fostering communication and dialogue through arts and culture.

[The Heinrich Böll Foundation Turkey Representation](#), which has been active in Turkey since 1994, supports efforts from democratic actors, arts initiatives or individual artists for the protection of human and minority rights, ecology, sustainable development and global as well as local security policies.

[Moon and Stars Project grants](#), given by The American Turkish Society, support emerging and established artists in an effort to promote cross-cultural dialogue and highlight Turkey's arts and culture scene.

[SALT Research Funds](#) encourage original documents production and research about the social-economic history that spans 200 years starting from the Ottoman Empire to the present day, and architecture, design and art production in Turkey since the 1950s. Since 2013, 42 projects have been funded and priority is given to proposals related to SALT Research's focus areas or the ones evaluating the institution's archives.

Financial situation

Although the photography scene is very active and several galleries host photographer's exhibitions or represent them, with a few exceptions, financially it is difficult for photographers to survive on their artistic works alone. Collectors of contemporary art are more curious about collecting photography now, but due to the contraction of the art market, one cannot make a living based on this. So most of the (artist) photographers are involved in other professions such as teaching photography at universities or depending on funds/grants to realise their projects. As for the financial situation of the photography sector in general, it is difficult to talk about its volume since there are no official statistics. But all major photography companies have branches in Turkey and Europe's second biggest photography fair [PHOTO & DIGITAL](#) is currently planned to take place in Istanbul in 2020.

Financial situation of commercial photographers

Commercial (fashion, editorial, advertising) photographers are more advantageous in these terms, even though the rates are lower compared to international standards. For editorial portraits in local magazines, photographers are paid 750-1,000 TL on average. The rates are a bit higher for editorial fashion shoots in local magazines: Photographers are paid 1,000-1,500 TL/per day on average. For international magazines and clients, the rates are a little bit higher, starting from 300 euros to 700 euros per day.

It is not easy to differentiate the earnings of Istanbul-based photographers and those based outside of Istanbul, but one can expect a slightly lower rate.

Financial situation of wedding and birth photographers

Another sub-discipline of commercial photography to be underlined here is wedding and birth photography. Conforming to international trends, there are lots of photographers doing wedding and birth photography in Turkey, too. For birth photography, the rates vary from 1,200 to 2,500 TL, and for wedding photography from 1,400 to 5,000 TL. One should keep in mind that these rates include prints of different sizes, special photo albums, etc., apart from the shooting.

Critics and researchers

Compared to the period before the 2000s, there are now more critics who write about photography, a bunch of curators who are including photographers in their shows and an emerging group of academics/researchers who are involved in the history of photography and contemporary photography. However, due to the late development of photography education, the dominance of the amateur photography scene and late acceptance of photography as a contemporary art form in Turkey, there are still few critics, curators and academics who focus solely on photography.

[Engin Özendes](#) is one of the most well-known photography historians/curators in Turkey. She is an expert in photography practised during the Ottoman Empire and the first years of the Republic. She was also the curator of the photography exhibitions in Istanbul Modern between 2004 and 2011.

Bahattin Öztuncay is another important researcher and curator specialised in photography practised during the Ottoman Empire and photographs/photographers of Istanbul. He has written/contributed to several books and curated many exhibitions and is currently working as the general coordinator of [ARTER](#).

[Zeynep D. Gürsel](#), an associate professor of International Studies and an affiliated faculty of Anthropology & Media and Cultural Studies at Macalester, is known for her studies involving both the analysis and production of images. Her new project investigates photography as a tool of governmentality in the late Ottoman Empire.

[Ahmet Ersoy](#), an associate professor in the History Department at Boğaziçi University, deals with the history of the late Ottoman Empire with a special focus on the changing role and status of visual culture during a period of modernisation. He is the author of "Ottomans and the Kodak Galaxy: Archiving Everyday Life and Historical Space in Ottoman Illustrated Journals" published in the quarterly journal [History of Photography](#).

[Edhem Eldem](#), a professor in the History Department at Boğaziçi University, is one of the authors of "Camera Ottomana: Photography and Modernity in the Ottoman Empire 1840-1914".

[Wendy M. K. Shaw](#), a professor of the history of art of Islamic cultures at the Free University Berlin, works on the intersection of modernity, colonialism, post-colonialism, philosophy and art in the Islamic world through museums, art

historiography, archaeology, religion, film, photography and contemporary artistic production, with an emphasis on the Ottoman Empire and regions of Islamic hegemony. She is the author of “Ottoman Photography of the Late Nineteenth Century: An ‘Innocent’ Modernism?” published in the quarterly journal [History of Photography](#).

[Nazif Topçuoğlu](#), one of the most well-known established photographers outside of Turkey, is also an influential writer on the history and criticism of photography. He is the author of three books, *İyi Fotoğraf Nasıl Oluyor, Yani?* (What Makes a Good Photograph?, 1993), *Fotoğraf Ölmedi Ama Tuhaf Kokuyor* (Photography Is Not Dead, It Just Smells Funny, 2000) and *Fotoğraflar Gösterir ama Vermez* (Photographs Tease, 2005), all published in Turkish by [Yapı Kredi Yayınları](#).

In addition, there are several experts (some are also artists) who write for print/online magazines about contemporary photography practices, exhibitions and books from Turkey and curate photography exhibitions for museums or galleries. Refik Akyüz, Serdar Darendeliler, Merih Akoğul, Coşar Kulaksız, Demet Yıldız, İlgin Deniz Akseloğlu, Ali Taptık, Seda Yıldız and Eda Yiğit are some of these experts. In addition, curators such as Derya Yücel, Ezgi Bakçay, Fırat Arapoğlu, Marcus Graf and Çelenk Bafra, who are specialists on contemporary art, frequently include photographers in the shows they curate.

(Social) Media and Photography

[Orta Format](#) is an e-magazine that focuses on interviews, articles and projects about contemporary photography. The content of the magazine is shaped by the editors’ research in the context of photography-art, on behalf of their own practices but they are always open for research and participation. There is no set update interval of the magazine but all issues are available in English, too.

[Fotoğraf Dergisi](#), which started as a print magazine in 1995 and continued its print run till 2007, is now only updated as a free online magazine. It is mainly devoted to technical aspects of photography, cameras, new technologies and basic photography skills, and available in Turkish.

[İz](#), which started in 2006 and published 60 issues to date with a two-and-a-half-year break in between, is a photography magazine mostly dedicated to classical photography and photo-reportages. It is published by Fotografevi and the late Ara Güler was the executive director of the magazine.

[140journos](#) is a crowdsourced news outlet covering news related to Turkey. Founded as a citizen journalism project in 2012, 140journos has become a grassroots organisation that regularly pulls content from more than 300 volunteers across Turkey with the mission of “understanding Turkey”. It publishes visual stories and documentary videos, and most of the features are available in English, too.

[PostSeyyah](#) is an online platform that brings together photographers and writers who are concerned about the environment, nature and cultures in various points of interests. The platform is updated only in Turkish at the moment.

[Manifold](#) is an online multimedia platform focusing on design, technology, arts and daily life. Visual culture and photography are important components of Manifold, and it also organises activities such as seminars, talks, panels, exhibitions and workshops around the same themes. It is currently only in Turkish.

[Gölge Fanzin](#) is an Istanbul-based photography e-zine. It is published quarterly and contains photographic essays, critiques of photo portfolios and exhibitions, interviews and cartoons. It is available only in Turkish.

[Nostos Photos](#) is an online magazine that publishes news, articles and interviews about current events concerning photography in Turkey or the international visibility of Turkish photography, as well as some archival content with the aim of contributing to photography culture in Turkey.

[Gözaltı](#) is a print fanzine created by six individuals with the aim of sharing their photographic “masterpieces”. It is produced twice a year (spring/autumn) and distributed free of charge mainly in Istanbul. It is bilingual and every issue is focused on a theme.

[Fabrika](#), an annual print fanzine run by Melike Koçak, has been highlighting emerging photographers’ works since 2015. Some of its back issues (both in Turkish and English) can also be read on [Issuu](#).

[Fotoğrafta Bugün](#), an online project on the web linked to Instagram, Twitter and Facebook, shares short daily posts on anything important related to photography. It collects data from various sources, keeps the posts short and concise and is only in Turkish.

[Hemzemin Atölye](#), a physical venue in Ankara offering free workshops on photography, has an Instagram account that devotes its posts to highlight an emerging photographer for a week or two, and thus generates a small online portfolio of each artist.

On Facebook, there are many pages/groups that mainly function as photography sharing platforms, but it's not easy to differentiate one from the others. [Can Turanlı](#), [Engin Güneysu](#), [Suzan Pektaş](#), [Mustafa Seven](#), [Erdem Varol](#) and [Aydın Büyüktaş](#) are a few of the Instagrammers who have reached tens of thousands of followers.

Publishers

There are not many publishers specialised in photography due to the limited market for art books. Very few of the established publishers publish books on photography, but there are still some individual smaller enterprises dedicated to photography that try to survive in this environment.

[Espas Sanat Kuram](#) is a boutique publisher established in 2010 that specialises in the publication and distribution of art books. Its portfolio is mainly photography books, either original or translations. The publisher used to have a bookshop for a couple of years but now functions only as an online bookshop and off-site events.

[Karton Kitap](#), an independent photobook initiative established by Umut Altıntaş and N. Toros Mutlu, invites artists to collaborate and reinterpret their artworks in the book form. Every book is a unique piece based on the original artwork in which KK and the artist has the co-authorship.

[Fail Books](#) is a small independent publisher that was established by Ata Kam as part of his artistic practice. Working hand in hand with self-organised collectives and artists, Fail Books produces and reproduces publications, focusing on artists' printed matter and collaborations.

[Suimasen Editions](#), which started in summer 2018, is a publisher that focuses on artists' printed matter collaborations.

[Torna](#) is a publisher, project space for contemporary art and a bookshop in Kadıköy, Istanbul, founded by Merve Kaptan in 2011. It used to consist of three neighbouring rooms inside an arcade, but as of 2019 Torna no longer owns its venue, so currently focuses on online and offsite projects and collaborations while still holding onto Kadıköy-based off-spaces for future projects.

Resources

There are a few reference books about the history of photography in Turkey (and Ottoman Empire).

[Photography in the Ottoman Empire 1839-1923](#), by photo-historian Engin Özendes, provides an account of the history of photography in the Ottoman Empire between 1839 and 1923, an important though neglected field in the history of early photographic practices. A re-edited version was published in 2017 with separate Turkish and English versions available.

[Modern and Contemporary Approaches to Photography in Turkey](#) (2016), again by Engin Özendes, is in a way a continuation of the above-mentioned book and spans the period from 1923 to the present day. The book is defined as not an encyclopaedia or a list of biographies or a comprehensive history of photography, but provides a cross-section of a subject that had not been treated in a book form. The book is bilingual.

[Erken Cumhuriyet Dönemi Türk Fotoğrafı 1923-1960](#) (2001), by Seyit Ali Ak, is a comprehensive analysis of the photography practices in Turkey from the beginning of the Republic till 1960. He has written some other important reference books, and the full list can be found [here](#). Unfortunately, they are all in Turkish.

Despite a richness in numbers in terms of archives and collections, there are few archives that are digitised, catalogued and made available for researchers. There are several photographers' archives available for research such as the [Nicholas V. Artamonoff Collection](#), [Yapı Kredi Selahattin Giz Collection](#) and [Ahmet İzzet Bengüboz Arşivi](#). Some institutions have extensive collections of photography/photographers that are digitised and categorised, so it is possible to research these easily. Prominent are the [Institut Français d'Etudes Anatoliennes](#), [Deutsches Archäologisches Institut](#), [Istanbul Research Institute](#) and [SALT Research](#). Istanbul Modern also has a huge photography collection, although it is not available as an online catalogue yet, but a few examples from the collection can be seen [here](#).

Facilities

[FiL](#) is a bookshop-coffee shop where you can find artists' publications, books on history and the theory of photography, journals, children's books and independent publications. It is also a meeting place for workshops, artists talks,

panels discussions and other collective activities. In addition, it started publishing books in 2018.

Also, in [Robinson Crusoe](#), [Homer](#), [RiverRun](#) and [Pandora](#) bookshops, there are extensive photography sections. One can also find photography books from Turkey at independent venues such as [KA Atolye](#), [Torun](#), [Poşe](#), [SyncSociety](#) and [Çizgelikedi](#).

[Pamuk Ticaret](#) is a supply shop haven for those especially interested in analogue photography in Istanbul. Film, darkroom materials, accessories and all sorts of photographic equipment can be found here. Similarly, there is [Tripod](#) and [Hamza Rüstem](#), located in Ankara and İzmir, respectively. Also, there are a lot repair shops and second-hand camera shops in Hayyam Pasajı (Sirkeci, Istanbul). [Kamera Kiralama](#) is one of the few companies that rent photographic equipment.

There are several experienced fine-art print labs where one can get museum quality prints, finishing services and alternative exhibiting solutions. [LamArts](#), [Difo Lab](#), [Diagonal](#), [Date-ist](#), [Print-Ist](#) and [Uğur Varlı](#) are some of these print labs