

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**THE CONSTRUCTION OF PUBLIC REALM IN CONTEMPORARY ART:
READING ON INTERNATIONAL ISTANBUL BIENNIAL**

M.Sc. THESIS

Melike ATICI

Department of Interdisciplinary

Urban Design Programme

JANUARY 2014

ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE
ENGINEERING AND TECHNOLOGY

**THE CONSTRUCTION OF OUBLIC REALM IN CONTEMPORARY ART:
READING ON INTERNATIONAL ISTANBUL BIENNIAL**

M.Sc. THESIS

**Melike ATICI
(519101014)**

Department of Interdisciplinary

Urban Design Programme

Thesis Advisor: Assoc. Prof. Dr. İpek AKPINAR

JANUARY 2014

İSTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

**ÇAĞDAŞ SANATTA KAMUSAL ALANIN İNŞASI:
ULUSLAR ARASI İSTANBUL BİENALİ ÜZERİNE OKUMA**

YÜKSEK LİSANS TEZİ

**Melike ATICI
(519101014)**

Disiplinlerarası Anabilim Dalı

Kentsel Tasarım Programı

Tez Danışmanı: Doç. Dr. İpek AKPINAR

OCAK 2014

Melike ATICI, a **M.Sc.** student of **ITU Graduate School of Science Engineering and Technology** student ID 519101014, successfully defended the **thesis** entitled “**The Construction of Public Realm in Contemporary Art: Reading on International Istanbul Biennial**”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor : **Assoc. Prof. Dr. İpek AKPINAR**
İstanbul Technical University

Jury Members : **Assoc. Prof. Dr. Hüseyin KAHVECİOĞLU**
İstanbul Technical University

Assist. Prof. Dr. Banu TOMRUK
İstanbul Bilgi University

Date of Submission : 16 December 2013

Date of Defense : 20 January 2014

To my selfless mom Kadriye Atıcı,

FOREWORD

First, I would like to express my deepest gratitude to my supervisor Assoc. Prof. Dr. İpek Akpınar, for her guidance and support. She is one of the most inspiring teachers, who not only supported me with her constructive suggestions, but also encouraged me with her never-ending patience.

I would like to offer my special thanks to all my professors and colleagues at Maltepe University for their support throughout my thesis studies. I am particularly grateful to Prof. Dr. Emre Aysu, Prof. Dr. Demet İrklı Eryıldız, Prof. Dr. Tülin Görgülü, Assist. Prof. Dr. Esra Sakınç, Assist. Prof. Dr. Yekta Özgüven and Assist. Prof. Dr. Demet Mutman. I would also like to thank my roommates Bilgen Ataç and Hale Sinirlioğlu not only for lovely and entertaining working environment we shared but also for their invaluable academic support.

Besides, I owe special thanks to all my professors at Middle East Technical University for creating passion inside me for my profession. Any thank to them would be an understatement.

I owe a great debt to my second family: my friends. They gave me the strength to cope with any kind of discouragement. I would like to thank Ezgi Arslan, Çiğdem Çoban, Hande Çöplü, Berrak Pınar Ünal, Perinur Tuğral, Derya Dinçel, Elif Gürbüz and Görkem Evkaya who have always been there for me without a doubt. I feel the great luck of having such beautiful people in my life.

This study would have never been accomplished without the support of my family. My debt to them is far greater than I can find words for. Special thanks to my mother, Kadriye Atıcı, for her endless trust, care, sympathy and love, and my brother, İbrahim Atıcı, who has always been the source of joy and inspiration in my life. Finally, I thank my late father, Murat Atıcı, for being a wonderful role model and for teaching me the value of life.

December 2013

Melike ATICI
(Architect)

TABLE OF CONTENTS

	<u>Page</u>
FOREWORD	ix
TABLE OF CONTENTS	xi
ABBREVIATIONS	xiii
LIST OF TABLES	xv
LIST OF FIGURES	xvii
SUMMARY	xix
ÖZET	xxi
1. INTRODUCTION	1
1.1 Purpose of Thesis	1
1.2 Path of Thesis	2
2. PUBLIC ART = PUBLIC REALM + REALM OF ART	7
2.1 Public Realm	7
2.2 Way to Public Art	13
2.2.1 Modern aspects: public museums	14
2.2.2 Avant-garde movements and galleries	19
2.2.3 Towards new museology	24
2.2.4 Biennials	28
2.3 Public Art	41
2.3.1 Publicity in public art	46
2.3.2 Spectatorship in public art	48
2.3.3 Space in public art	53
3. READING INTERNATIONAL ISTANBUL BIENNIAL	57
3.1 International Istanbul Biennial	57
3.2 Venues of Istanbul Biennials	62
3.3 Re-reading Istanbul Biennial	83
3.3.1 Publicity in Istanbul Biennial	84
3.3.2 Spectatorship in Istanbul Biennial	90
3.3.3 Space in Istanbul Biennial	94
4. CONCLUSION	101
REFERENCES	107
APPENDICES	117
APPENDIX A.1	118
CURRICULUM VITAE	121

ABBREVIATIONS

IKSV	: Istanbul Foundation for Culture and Arts
AKM	: Atatürk Cultural Center
İMÇ	: Istanbul Textile Traders' Market
KAHEM	: Kadıköy Public Education Center
ID	: Istanbul Dostları
Sq	: Square
ts	: Train Station

LIST OF TABLES

Page

Table 2.1 : Biennials around the world: Initiation Dates, Titles and Countries..... 32

LIST OF FIGURES

	<u>Page</u>
Figure 2.1 : Public Realm with Dominating Concepts.	10
Figure 2.2 : Giovanni Paolo Panini’s “Picture Gallery with Views of Modern Rome”.	16
Figure 2.3 : Eugène Delacroix’s Painting “Liberty Leading the People”.	17
Figure 2.4 : Alfred Stieglitz’s Photography, “The Fountain by R. Mutt”	23
Figure 2.5 : Interactive Exhibition in MoMA in 2011, “Talk to Me”	27
Figure 2.6 : Crystal Palace, London.	30
Figure 2.7 : The Chart Showing the Great Increase in the Number of Art Biennials Between 1980 and 2010.	34
Figure 2.8 : Official Logo of Kassel City.	35
Figure 2.9 : Example of Information Label from 13 th Istanbul Biennial.	40
Figure 2.10 : Timeline Demonstrating the Becoming Public Process of Art.	42
Figure 2.11 : Public Realm, Realm of Art and Public Art with Major Related Concepts.	45
Figure 2.12 : Three Main Concepts Related to Public Art: Publicity, Spectatorship and Space.	46
Figure 2.13 : Comparison of Conventional Art and Public Art.	56
Figure 3.1 : Cultural Timeline of Turkish Republic.	59
Figure 3.2 : Flyer of the 1 st International Contemporary Art Exhibition.	63
Figure 3.3 : Exhibition Plans of Venues in the 1 st International Contemporary Art Exhibitions.	64
Figure 3.4 : Venues of the 1 st International Contemporary Art Exhibitions.	65
Figure 3.5 : Venues of the 2 nd International Istanbul Biennial.	65
Figure 3.6 : Venues of the 3 rd International Istanbul Biennial.	66
Figure 3.7 : Poster of the 4 th International Istanbul Biennial.	68
Figure 3.8 : Venues of the 4 th International Istanbul Biennial.	69
Figure 3.9 : Venues of the 5 th International Istanbul Biennial.	70
Figure 3.10 : Venues of the 6 th International Istanbul Biennial.	72
Figure 3.11 : Venues of the 7 th International Istanbul Biennial.	74
Figure 3.12 : Venues of the 8 th International Istanbul Biennial.	75
Figure 3.13 : Venues of the 9 th International Istanbul Biennial.	76
Figure 3.14 : Venues of the 10 th International Istanbul Biennial.	77
Figure 3.15 : The Cover of <i>Express</i> Magazine, September 2009.	78
Figure 3.16 : Venues of the 11 th International Istanbul Biennial.	79
Figure 3.17 : Venues of the 12 th Istanbul Biennial.	80
Figure 3.18 : Venues of the 13 th Istanbul Biennial.	80
Figure 3.19 : Timeline of Istanbul Biennial.	82
Figure 3.20 : Work of Hale Tenger from the 3 rd International Istanbul Biennial.	85
Figure 3.21 : “Networks of Dispossession” from the 13 th Istanbul Biennial.	86

Figure 3.22 : Diego Bianchi's Work "Market or Die" from the 13 th Istanbul Biennial.	87
Figure 3.23 : The Poster of the 11 th International Istanbul Biennial and Alternative Poster Produced by Beğenal Group.	88
Figure 3.24 : Pages from Şamdan Plus Magazine, vol.484.	94
Figure 3.25 : An Installation Work from 13 th Istanbul Biennial allowing the touch of people.	96
Figure 3.26 : "Invisible Istanbul" from the 13 th Istanbul Biennial and "Mind the Steps" from the 9 th International Istanbul Biennial.	98
Figure 3.27 : Expansion of Istanbul Biennials in the City Through its History.....	99
Figure 3.28 : Proposal to Increase the Publicity of Istanbul Biennial.....	105

THE CONSTRUCTION OF PUBLIC REALM IN CONTEMPORARY ART: READING ON INTERNATIONAL ISTANBUL BIENNIAL

SUMMARY

Public spaces are prominent components of cities considering their potential to establish relationship between urban space and public and individuals. Public space as a medium providing social and cultural interaction between different layers of society enhances the quality of urban life. Taking art projects or artworks outside conventional art institutions and placing them in spaces open to public access enable to establish new relationships. ‘Public art’, which is generally defined as art placed outside museums and galleries, can open alternative grounds not only to discuss contemporary art practices but also to relate all layers of public with art in a multi-dimensional way.

The main questions of this thesis are to what extent the superimposition of two different realms – public realm and realm of art – can contribute to overcome the distance between daily life and art, and how they affect each other.

Admitting ‘an artwork placed in public space’ does not truly define public art, it is critical to discuss that which parameters should be accomplished to gain the ‘public’ character for art. Hence, this study builds the discussion on three critical concepts – space, spectatorship and publicity – and searches the diverse outcomes of public art practices reached through different constructions of these concepts. In this sense, public art refers to the result of a process during which space, artwork and participants complementing each other.

Although most of the scholars points out 1960s for the proliferation of public art practices, the publicity of art works dates back to the age of enlightenment. Taking the all process of publicity of art into consideration, the biennial phenomenon emerges as the most prominent element of today’s contemporary public art. In line with the neoliberal world order, contemporary art biennials function as the representations of cities.

This thesis focuses on the International Art Biennials to elaborate the current situation of art world in terms of publicity. Determining International Istanbul Biennial as the case study, it is studied in detail with reference to three concepts critical for public art.

ÇAĞDAŞ SANATTA KAMUSAL ALANIN İNŞASI: ULUSLARARASI İSTANBUL BİENALİ ÜZERİNE OKUMA

ÖZET

Toplum ve bireyler arasında iletişim imkanı sunan kentsel kamusal mekan, kentlerin en önemli bileşenlerindendir. Kamusal mekanlar, toplumun farklı katmanları arasında etkileşime zemin hazırlayarak toplumsal hayatın kalitesini yükseltir. Geleneksel sanat kurumlarının sınırları dışına çıkarak tüm toplum tarafından erişilebilir kamusal mekanlara taşan sanat, bu mekanlarda yeni ilişkileri olanaklı kılar. Genel olarak müze ve galerilerin dışında gerçekleştirilen sanat pratikleri olarak tanımlanan kamusal sanat, sadece çağdaş sanat tartışmaları için değil aynı zamanda toplumun farklı katmanları arasındaki çok boyutlu ilişkiler için de alternatif bir zemin oluşturur.

Bu tez, temel olarak süperpoze olan iki alanın – kamusal alan ve sanat alanı – gündelik hayat ve sanat arasındaki mesafenin aşımında ne ölçüde etkili olabildiği ve birbirlerinin oluşumunu nasıl etkiledikleri sorularına cevap arar. Bu doğrultuda tez, bu iki temel kavram hakkında üretilen teorik tartışmaları incelemekle yola çıkar.

İlk olarak Jürgen Habermas tarafından tanımlanan ‘kamusal alan’ kavramı 18. yüzyılın burjuva toplumunda, özellikle literatür ve medya etkisiyle, şekillenen fikir alışverişi ve tartışma ortamlarını tanımlar. Bu kamusal alan tanımı, Habermas’ın takipçisi birçok kuramcı tarafında dışlayıcı olmakla eleştirilir ve alternatif kamusal alan tanımları üretilir. Oscar Negt ve Alexander Kluge tarafından geliştirilen ve kamusal alanı sadece etkileşim değil aynı zamanda mücadele alanı olarak da ele alan “karşı-kamusallık” kavramı bu noktada önemli referanslardan biridir. 18. yüzyılda modern düşüncenin etkisiyle kahvehanelerde, tiyatrolarda örgütlenen kamusal alan kavramı, Richard Sennett’e göre bugün, evlerin oturma odalarıyla kısıtlanmış ve neredeyse kamusallık özelliğini yitirmiştir. Tüm bu tartışmaların ışığında, bugünün parçalanmış ve temel anlamını kaybetmiş kamusal alanlarına, sanatın katkısını incelemek merak uyandırıcıdır.

Modern düşüncenin gelişmesiyle ortaya çıkan kamusal alan kavramının süreci, sanatın kamusallaşma süreci ile paralel işler. Aydınlanma hareketiyle aristokrasinin kontrolünden çıkıp kamusallaşan sanat mekanlarının ilk örneği olarak Louvre Müzesi kabul edilir. Louvre ile gerçekleşen bu kırılma, sanatın kraliyet koleksiyonlarının ve nadire kabinelerinin sınırları dışına çıkmasını ve kamunun ortak paylaşımına açılmasını sağlarken kraliyetin yerini de devlet alır. Louvre’da karşılığını bulan akılcı zaman ve mekan anlayışı, modern ulusun ve modern bireyin/vatandaşın inşasında önemli rol oynar.

Aydınlanma hareketinin geliştirdiği modernizm düşüncesi ve eleştiri kültürü, kraliyet denetiminden devlet denetimine geçen ve didaktik bir misyon yüklenen sanatın tam özerklik kazanması için avangard hareket adı altında örgütlenir. Avangard hareket, rasyonalizme karşı çıkar ve sanatı politik bir başkaldırı olarak görür. Bu yüzden ulus-

devletin temsili olan kamusal müzeler yerine avangard galerilerde örgütlenir. 20. yüzyıl başlarında Dadaistlerin geleneksel temsiliyet biçimlerini eleştiren gösterileri kamusal sanatın prototipi kabul edilir.

Avrupa galerilerinde örgütlenen avangard hareketin atlantik-ötesi yolculuğu, avangardın Amerika'ya mül edilmesine ve Amerikan modern sanatı olarak Soyut Ekspresyonizm akımının doğuşuna neden olur. Modernizmin Amerika'da yaygınlaşmasını sağlayan özel galeriler, modern beğenin kökleşmesinde, daha sonra oldukça yaygınlaşacak olan 'modern sanat müzeleri'ne öncülük etmişlerdir. Avrupa galerilerinde her türlü denetime başkaldırmak için örgütlenen avangard hareket, Amerika'da sermayenin kontrolü altına girer ve hayat ile sanat arasındaki ikili durumu vurgulayan 'beyaz küp'te örgütlenir.

Kamusal alana yerleştirilen sanat eseri tanımının kamusal sanatı tanımlamak için yeterli olmadığını kabul eden bu çalışma, sanatın 'kamusal' kimliği kazanmasında hangi değişkenlerin rol oynadığını tartışır ve bu tartışmayı üç ana kavram üzerinde kurgular: mekan, izleyici ve kamusalılık. Bu üç temel kavramın birbirine bağlı ve birbirini etkileyen inşaları farklılaştıkça kamusal sanat pratiği de farklılaşır, çeşitlenir. Bu anlamda, çok katmanlı kamusal sanat; katılımcı, sanat eseri ve mekan öğelerinin birbirlerine eklenerek bir bütün oluşturma sürecinin sonucudur.

Sanatın tüm kamusallaşma süreci dikkate alındığında; bugün, çağdaş sanatın kullandığı en önemli temsiliyet araçlarından biri olarak bienaller belirir. Değişen neoliberal dünya düzeniyle beraber, çağdaş sanat bienalleri sadece sanatın küresel ölçekte hareket etmesini sağlamakla kalmaz aynı zamanda kentler için uluslararası ölçekte temsiliyet platformları oluştururlar. Bienaller, sanatın bireyle etkileşime geçmesini küresel ölçekte kolaylaştırırken bir taraftan kendi denetim ve disiplin mekanizmalarını üretir.

Bu küresel sanat piyasasının önemli bileşenlerinden biri olan İstanbul Bienali, ilk kez düzenlendiği 1987 yılından bugüne, yerel sanat ortamını dünyaya tanıtırken küresel sanat piyasasının da Türkiye'de temsil edilmesini sağlamıştır. Cumhuriyet'in ilk yıllarında modern ulus-devletin inşasının en önemli araçlarından biri olarak algılanan kültür ve sanat, 1950'li yıllarda devletin desteğini çekmesiyle yalnızlaşmış ve bireylerin kişisel çabalarıyla ayakta durmaya çalışmıştır. Bu dönemde ortaya çıkan ilk özel sanat galerileri ve koleksiyonerlerin ardından, özellikle 1980 askeri darbesi sonrası neo-liberal politikaların benimsenmesiyle oluşan özgürlük atmosferinde sanatın özelleşmesi hızlanmış ve sanat, şimdiye kadar hiç olmadığı bir şekilde, karmaşık bir ağ sisteminin önemli bileşenlerinden birine dönüşmüştür.

Sanatın özel sektör kontrolüne girdiği böylesi bir ortamda, hem yerel hem küresel ölçekte çağdaş sanatın kamusalılık bağlamında incelenmesinde Uluslararası İstanbul Bienali kullanışlı araçlardan biridir. Uluslararası İstanbul Bienali'ni kamusal sanat açısından belirleyici olan üç değişken – mekan, izleyici ve kamusalılık – üzerinden inceleyen bu çalışma, çağdaş sanatın İstanbul kenti için kamusal alanı örgütleme ve dönüştürme potansiyelini anlamaya çalışır.

İstanbul Kültür ve Sanat Vakfı tarafından bugüne kadar düzenlenen 13 bienal, bu bağlamda belirli kırılma noktalarına işaret eder. Tarihi Yarımada sınırları içinde gerçekleştirilen ilk 3 bienal, Uluslararası İstanbul Bienali için doğru yöntemi bulma aşamasında deneme bienalleri olduğu söylenebilir. Turistik olmakla eleştirilen ilk 3 bienalin ardından gerçekleştirilen 4. Uluslararası İstanbul Bienali, bienal tarihi için mekansal ve yönetsel olarak ilk kırılma noktasını tanımlar. O zamana kadar küratör ve danışma kurulu tarafından beraber organize edilen bienal sergileri, 4. Bienalde ilk

kez yabancı bir k rat r n sorumluluđuna bırakılmıřtır. Bu bienal, Tarihi Yarımada dıřındaki mekanları da dahil etmesiyle –  zellikle antrepo yapıları – turistik olmakla eleřtirilen bienale yani bir bakıř aısı getirmiřtir. 4. Bienalin takipisi 5., 6., 7. ve 8. bienaller her ne kadar kentin ok farklı yerlerinde sergi mekanları semiř olsalar da belirledikleri – İstanbul’un dođu-batı arasında k pr  olma metaforuna referans veren ve kentin ok k lt rl  sosyal dokusunu vurgulayan – kavramsal erevelerle tematik olarak turistik olmaktan uzak duramamıřlardır. Bu anlamda, 9. Bienal, bienal tarihinin ikinci kırılma noktasını tanımlar. Mekan seimleriyle, kavramsal erevesiyle ve  lkenin farklı b lgelerine de sırayan paralel etkinlikleriyle 9. Bienal, sanatın mekanla ve izleyiciyle kurduđu iliřkide alternatif yolları arařtırmıřtır. 9. Bienalden bu yana gerekleřtirilen 4 bienal, farklı politik ve sosyal konulara deđinen kavramsal ereveleriyle toplumun farklı kesimlerinin dahil olduđu tartıřma ortamları oluřturmayı bařarmıřtır.

Bu alıřma, k reselleřen d nya d zeninin en  nemli sanatsal elemanlarından biri olan bienallerin aynı zamanda mevcut d zeni eleřtirme ve yeni s ylemler ve tartıřma ortamları  retme potansiyelini arařtıran alıřmalar iin bir kaynak olmayı hedeflemiřtir.

1. INTRODUCTION

“The art inspire us, soothe us, provoke us, involve us, and connect us. But they also create jobs and contribute to the economy.” (Lynch, 2002, p.1)

1.1 Purpose of Thesis

This thesis mainly aims to examine the potential of contemporary art in construction and organization of public realm. In order to understand the ambiguous relationship between art and public realm, analyzing both the publicity of artworks and public realm organized by art are necessary. Contemporary art biennials of today are one of the most efficient tools reflecting interactive relation between public realm and art. Especially in the last decades, contemporary art biennials are critical apparatus for cities not only to place the city in the map of art world but also to form new relationships between local and international, to facilitate dialogue and interaction between contemporary art and city.

Focusing on two insofar-related phenomena – public art and contemporary art biennial – necessitated elaborated discussions on historical backgrounds of both terms. In the most general definition, public art is described as art practices placed outside conventional art institutions like museums and galleries. However, through different constructions of three critical components of contemporary art – space, audience and publicity – publicity of artwork could vary. In that sense, it is wrong to claim that all artworks taking place at outdoor spaces are public art. It is important to understand that the publicity of art is related to the transforming relation between artwork, artist, audience and space; for that reason, public art is the outcome of the collaboration of all these concepts.

Admitting the potential of public art to suggest and open different level of interactivity where ‘everyday life’ and ‘art world’ superimposed, it is aimed to analyze to what extent these potentials are fulfilled by taking International Istanbul Biennial as the focal point of this study. Biennials, considering the unique relationship they established with cities, propose a different kind of publicity for art

world. Especially, in the last thirty years, art world witnessed a boom in the number of contemporary art biennials with the effect of increasing importance of introducing cities. Today's neoliberal world order forces cities to be integrated into the competition of being global city and biennials are indispensable components of this competitive order. At that point, elaborating Istanbul Biennial is useful not only to discuss the publicity for contemporary art but also to understand different kind of alternatives that biennials suggest.

1.2 Path of Thesis

This thesis starts with the examination of 'public art' concept which constitutes the spine of the study. The second chapter approaches the concept of 'public art' as the superimposition and juxtaposition of two realms: public realm and realm of art. In the Online Dictionary of Oxford, 'to juxtapose' is defined as "place or deal with close together for contrasting effect" [Url-1] whereas 'to superimpose' is defined as "place or lay (one thing) over another, typically so that both are still evident" [Url-2]. In the case of public art, it is admitted that both of the terms affect each other while at the same time they preserve certain unique and sometimes contrasting characteristics of themselves. In order to discuss public art, it is crucial to elaborate these terms and their transforming relation throughout the history.

For that reason, the concept of 'public realm' is firstly taken into consideration in detail. Public realm functions as the democratic stage for social relations, facilitator of urban image and catalysts for creating a sense of locality. They are ideally owned by the public and managed under public interest (Madanipour, 1996; cited in Landman, 2010, p.132). However, the recent literature on public realm (i.e. Jane Jacobs' *The Death and Life of Great American Cities* and Richard Sennett's *The Fall of Public Man*) underlines the declining 'publicity' of public spaces, especially because of rapid urban growth, changing economic structures led to the privatization, commercialization and commodification of public spaces, changing needs and preferences of the society, cities transforming into "agglomerations of atomized individuals" in line with the social changes and increasing mobility (Gehl, 2007; Worpole, 2007; Madanipour, 2010).

From this point of view, it is critical for this study to what extent the decreasing publicity of public realm could be completed with the help of art. Could art – as a

way of interaction – enhance the publicity of public realm through enabling alternative discussions?

At the beginning of 21st century, the term ‘contemporary art’ encompasses the exhibitions in museums and galleries, a multiplicity of public art practices and various artistic events like fairs, festivals and biennials. The existence of different art practices and various artistic events and institutions is, of course, not particular to this era. However, here, it is important to note that art institutions and practices are in constant transformation depending on the cultural, socio-political and economic conditions of the period. Therefore, it requires referring to museums, galleries and biennials as well. Each of them suggests specific cultural practices, different definitions of artwork and different conceptions of artist and audience positions. The second chapter is dedicated to understand transforming conceptualization of ‘publicity’ in different periods of art world.

Although it is generally indicated that public art initiated with avant-garde movements in 1960s, the publicity of art dates back to the Age of Enlightenment. In order to achieve a broader understanding of today’s public art, this study examines the whole process of becoming ‘public’ for art. Art gets rid of the hegemony of palace and meets public for the first time in Louvre Museum in 1793. Although museums hereafter function as the realm of the production of secular knowledge rather being the representations of sovereignty, they cannot quit themselves exclusionist character. Under the effect of modernist understanding, autonomous art acts as an alternative to everyday life. Idealism of modernist art differentiates divinely talented artists from public. Art objects exhibited in museums are considered as the sacred and crystallized representations of that prestige attributed to artists and artworks. Institutions of art like museums and galleries not only have their own public and conventional rituals but also carry a didactic mission to educate society, to make them learn and appreciate art.

The binary oppositions like art and life, high culture and mass culture are started to be criticized in 1960s. Art practices questioning the commodification artwork and the space-artwork relationship challenged modernist formalist art tradition and so-called neutral spaces of museums and galleries. Within the new understanding of artwork as an ‘unfinished project’, the emphasis of artwork shifted from its creator to its audience and space. Therefore, the artist as the ultimate genius creator, the universal

subject as spectator and white cube as the ideal space for exhibition are deconstructed. Situated in completely different spaces and open to multiple viewpoints, public art has the potential of breaking the rituals of museums and galleries. Public art's audience having different social and cultural backgrounds reacts in various ways during their encounter with works of art on streets, in shopping malls, squares or cafés. The artist, the artwork and its space and audience started to be considered as mutually transforming each other in the process.

As a result of the proliferation of these discourses, art practices in urban public space are claimed to be the real alternatives to the mainstream art practices by carrying themselves the possibility to reconstruct the triad of artist, artwork and audience in relation to the specific urban context. Many of these issues are discussed within the discipline of art theory, which makes contemporary art a constantly transforming field. In accordance with those transformations in art theory, public practices of contemporary art are getting more and more popular and spread out to big cities all around the world. 'The global network of art', which is constituted by the emergence of museums and galleries in many different cities, is enhanced with biennials.

The last two decades witnessed an extremely rapid increase in the number of contemporary art biennials around the world, particularly in non-Western countries, which are called 'periphery' in biennial literature, in order to whitewash the politically problematic recent pasts of these countries. Throughout this period, contemporary art biennials underwent a transformation to embrace socio-political condition of the neoliberal world order in their conceptual frameworks.

Istanbul Biennial as an intriguing case within this context experienced professionalization and integration into the global art economy in the 1990s and transformed into a platform of debate on modernity and politics – although being not more than a national arts exhibition in early stages. Biennials are urban apparatuses proposing an organized concentration of the recent cultural and geographical imagining of the world. An overview of editions of Istanbul Biennial, which is a landmark exhibition in recent years of Istanbul, would prove the transformation process of biennial phenomenon and its portraying the current world order through the cosmopolitan city. As mentioned in Sibel Yardımcı's book called *Kentsel Değişim ve Festivalizm: Küreselleşen İstanbul'da Bienal* – which is the major source of this study, the primary goals of Istanbul Biennial are to place Istanbul on the

world map as a space where important art events take place, to exhibit new tendencies in art, to produce important curatorial discourses, to form new relations between local and international artists, to facilitate dialogue and interaction between contemporary art and the city and to situate the local art scene within a global context.

Because of this unique relationship style between biennials and cities, it is worth to discuss about to what extent biennials are successful to create a platform on which artists, curators and audience can communicate. In other words, through analysing Istanbul Biennial according to the concepts of space, spectatorship and publicity, in the final stage, it is aimed to achieve an understanding of today's public art practices.

2. PUBLIC ART = PUBLIC REALM + REALM OF ART

This chapter aims to elaborate the concept of public art by deconstructing its components, which are public realm and realm of art. Admitting these two components are also constructing and transforming each other in the construction process of public art, it is preferred to begin with questioning former meanings of them. After examining public realm and becoming public process of art, this chapter ends with the elaboration of public art and three concepts developing it: publicity, spectatorship and space.

2.1 Public Realm

The term ‘public’ comes from the Latin word ‘publicus’ meaning ‘related to everybody’ as the opposite of word ‘privare’. In different sources, it is generally defined as relating to or involving people in general, rather than being limited to a particular group of people. In the dictionary of Turkish Language Association, the definitions of the term ‘public’ are listed as: 1. Governmental bodies serving to society, 2. The whole of the society in a country, 3. The all, wholeness [Url-3].¹

The definition of the term ‘publicity’², as described in Thesaurus Dictionary of English, is “information that concerns a person, group, event, or product and that is disseminated through various media to attract public notice or public interest, notice, or notoriety achieved by the spreading of such information”. Secondary meaning connoted by the term is “the act, process, or occupation of disseminating information to gain public interest” [Url-4].

The emergence of public realm or the distinction of public and private has its root in the discursive construction of modernism. The opposition between a definable, cohesive civic life having identifiable social and physical characteristics and a private life domain including intimacy, secrecy and mysteriousness was supported by

¹ The definitions of the term ‘kamu’ were translated by the author.

² The term ‘publicity’ corresponds to ‘kamusallık’ in Turkish.

binary oppositions like open space – closed space, visibility – invisibility. However, this kind of distinction between public and private became more and more ambiguous throughout the second half of the 20th century. It has to be remembered that the distinction of public and private can be made merely with respect to something or someone else.

The concept of public sphere was firstly developed by Jürgen Habermas in his work entitled *The Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (1989) which is referred by most of the contemporary theoretical discussions on public sphere. Habermas (2002) related the emergence of the liberal model of bourgeois public sphere in early modern Europe with the process of the developments of nation-states. Concepts like democracy, universal rights, rational man, equality and unity were the ingredients of that kind of a public space. He characterized bourgeois public sphere as a discursive arena constituted by relationships between individuals and groups congregate to discuss matters of mutual interest and, where possible, to reach a common judgment. It is the space for communication, negotiation and sharing. According to Glahn (2000), from a Habermasian perspective, public space is universally accessible and it is an autonomous area of critical reasoning. Bourgeois public sphere is detached from the exclusionary mechanisms of power and ideology, that is, from state apparatus and private enterprise (p.10). This aspect mentions two distinct definitions for public space: one is carrying an outside position necessary for critical distance and the other one is the victim of the consumer culture. These totalizing and normative descriptions reduce public space to an ideal, fictive, homogenizing category and bear significant exclusions since the rational and critical subject of the public space is a middle-class masculine subject. This underestimation of the heterogeneity of the public space and its fragmented, incoherent, multi-layered aspects results in a non-contentious understanding of public space. However, “the universality of an idealized bourgeois public is rejected in favor of multiplicity of public arenas and discourses” (Glahn, 2000, p.12). Public space started to be conceived as a site of varying types of competition and contestation. The framework of this new understanding is drawn by highlighting experience.

If spaces are practiced places, it is necessary to study specific performances of different people in specific occasions in order to grasp the dynamics, the

controversial and multiple aspects of public space. According to Oscar Negt and Alexander Kluge (1993), a counter public sphere is possible by the inclusion of those material experiences which were excluded by the definition of bourgeois public sphere. The way to include the 'experience' in the understanding of public space is to focus on "the modes of communication (publicity)" instead of conceptualizing it as a "site of communication (public sphere)" (Negt and Kluge, 1993; cited in Glahn, 2010, p.10). In other words, it is emphasizing the 'how' of communication and interaction instead of 'where'. Through questioning different public realm possibilities, Negt and Kluge developed the term of counter public realm as the fragmented place of struggle, battle and indeterminacy as the encountering place of differences. In their analysis, even working areas and houses could be entitled as public realm with respect to their potential of collective experience.

In *The Fall of Public Man* (1996), Richard Sennett asserts that public life which was emerged by bourgeois society of capital cities in 18th century, declined with the effect of Industrial Revolution and secularization, and concretized the distinction between public and private. He defines public life as a vital part of one's life comprising of an area of acquaintances and strangers, other than family and close friends; however, private society of 20th century is organized around two basic principles: narcissism and glorification of destructive/exclusionary/rejective communities. Growing importance of privacy transposed societies from cafes, parks and theaters of 18th century to the living rooms of 20th century. This also means transformation of people, who were beforehand defining themselves with their actions in public life, to isolated individuals who are attending public life just as a passive spectator (p.45). There is no more relationship between strangers and it accordingly leads to social segregation. After all, it could be said that public life limited with an area just covering family and close friends is not really defines the publicity. The development toward an intimate society is creating – in Sennett's view – the "tyrannies of intimacy", "denials of the reality and worth of impersonal life" (p.340).

Hannah Arendt (1969) defines the public realm as a 'world' that is constituted by human, including human artifacts and shared by people commonly. Living in this world means sharing 'a world of things' commonly and she uses 'table' metaphor to explain the public realm. The 'world' constituting public realm -just like the 'table'-

relates the people who gathered around it, and also defines the private space for each. According to Arendt, this commonly used world – public realm – lost the power of gathering individuals together, relating them with each other and separating them. Arendt regards this situation as similar to removing the table, around which people sitting; thus, there is no more separating or relating power for people around it (pp.52-53).

Public realm could be taken as the stage upon which the drama of communal life unfolds (Carr et al., 1992). The dynamic spaces of urban areas such as streets, squares, and parks provide the channels for movement, the nodes for communication, and the common grounds for play and relaxation. In other words, it lets people to have coincidental experiences in urban life in more settled places and routines of daily life (p.3).

In Turkish, the term ‘public (kamu)’ is used to describe two notions which are almost opposite to each other. The term corresponds both to ‘the state’, ‘which is belong to state’ and ‘the society’. According to Behiç Ak (2012), this conflict cannot be explained just as a speech defect, this is the symptom of the state’s hegemony over public realm. He asserts that this understanding is one of the very basic reasons of immaturity of the notion of ‘publicity’ in Turkey.

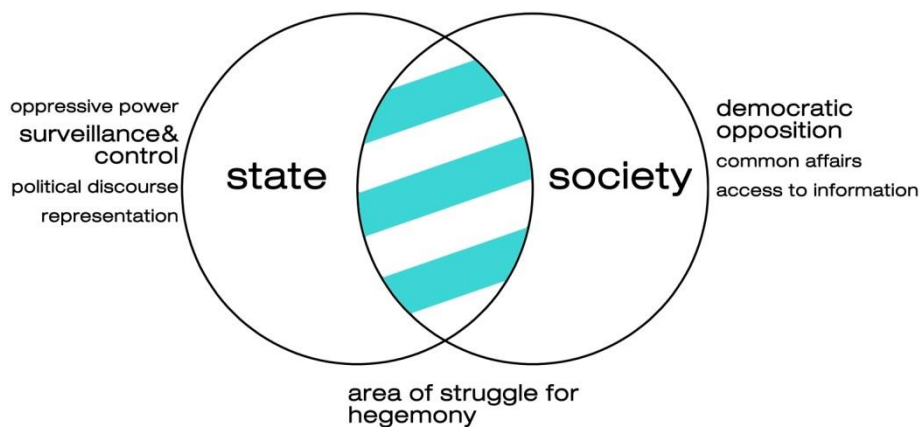


Figure 2.1 : Public Realm with Dominating Concepts (Atıcı, 2013).

As indicated by Meral Özbek (2004), the ‘openness’ is the prerequisite for publicity of modern societies in her article defining the borders of public realm. She argues that all wheels of government including administration, parliament and courts of justice should be open to public’s supervision. As a democratic principle, public realm is an area where citizens try to figure out common affairs with free and equal

participation. For that reason, boundaries of public realm are defined by the levels of development and comprehensiveness of the freedoms of opinion, expression, access to information, discussion, meeting and recognition.

For the case of Turkey, it is critical to perceive public realm as the area of democratic opposition which supervises and transforms the arbitrary and oppressive power of state (Özbek, 2004). In that sense, public realm is the field of struggle for hegemony between different social classes and groups participated with political discourse and actions. From another point of view, oppressive and arbitrary power of state is not the unique obstacle against to public realm. If public realm aims to achieve self-government, equal participation and independent discourse, economical democracy should also be guaranteed against to hegemony of capital and logic of profit. Özbek also underlines the two critical aspects of public realm with referencing Habermas. Firstly, she takes public realm as a spatial notion: it defines the space where ideas, expressions and experience are produced, generated, shared, disseminated and negotiated and the meanings emerged during this process. It contains collective bodies that are formed by this meaning production process or form the process. In the second aspect, the term public realm states a normative principle, an ideal in terms of meaning production. In this context, as Habermas said before, it is critical to recognize the difference between public opinion and opinion. The term ‘opinion’³ corresponds with confidence, belief; however, in the formation process of public opinion, it units with its contrary - criticism. In other words, criticizing different opinions to achieve a public agreement is a prerequisite for public opinion and accordingly, public realm.

When looked at today’s new perceptions for public realm, it is easily seen the new publicity alternatives proposed by developing technology and new media tools. Information and communication technologies have completely penetrated into daily life with the effects of globalization emphasized by new world order. This situation have transformed daily life almost entirely and caused the emergence of new social and spatial practices. An intertwined, multi-layered and hybrid structure occurred between physical public realm and social media. The cyberspace - in which codes, linguistics, symbols, signs have directly get meaning - forms a kind of representation

³ The term ‘opinion’ corresponds with the term ‘kanaat’ in Turkish.

of real world and this representation medium provides – to some extent – limitless independency to individuals. The increase in the accessibility of computer technologies provides individuals visibility/existence in another medium independent from the space where they are included in. This alternative way of socializing transforms the definition of the term public realm in terms of deterritorialization and universality. On one hand, it is possible to say it reduces the experience of coincidental confrontation, however; on the other hand, it supports the usage of physical public realms with greatly simplified and accelerated ways of communication as experienced during Gezi Resistance in Turkey in June 2013.

Public realm contains various data about social and cultural processes of societies, for that reason, it is related with several disciplines – architecture, urban design, politics, culture, social sciences, economics, etc. Although it stands on the intersection of different disciplines, its being a ‘common entity’ for all public – rather than its physical borders - is taken as the critical point for this study. It is the unique space for public to share their ideas, negotiate with each other and debate democratically. However, the requirements of democratic debate and compromise are being damaged by media, surveillance technologies and urban transformation projects. Because of this fact, public realm is losing the characteristics such as being a commonly shared space by public without any constraint or discrimination. For a public realm transformed in that way, it is impossible to talk about equality, democracy and representation of all people. On the other hand, Michel Foucault (1977) states that public realm contains both surveillance and democracy within its nature and mentions further that there is an antagonistic relationship between surveillance and democracy. In a Foucauldian perspective, surveillance presents itself as a precondition of democracy and a necessary precaution for governing society. He claims that the birth of public realm is closely related with panoptical surveillance and the placement of individuals into an information network. The idea of public realm is a new classification technique of power which molds individuals while offering them the potential of authorship. In other words, individuals and social groups are called to use their independence and rationalism by public realm which is the center of public surveillance. In that sense, it is not a contradiction being inseparable of freedom and discipline in modern societies.

In the light of all these explanations, but taking Arendt's definition – 'table' metaphor – as the starting point, this study searches the answer of to what extent putting something – work of art – on table could complete the losing meaning of public realm. Public realm provides a base for political debate in order to make solutions to symbolic and physical problems of urban life. Art, as a way of self-expression and communication, is an effective booster for this negotiation process. Artistic intervention to public realm engages independently formed audiences into political debate. It is critical to recognize the consequences of collaboration between public realm and art - both of which are emancipating elements of social life - on society. However, this collaboration should not be understood as just putting pieces of art on public areas to make people feel good. The publicity of art derives from "the nature of its engagement with the congested, cacophonous intersections of personal interests, collective values, social issues, political events, and wider cultural patterns that mark out civic life" (Phillips, 1989). Placing pieces of art on the public realm requires a different definition of actors such as audience - rather than traditional one, new decision-makers and a new concept of spectatorship. New kind of experiences, relationships and different possibilities of public realm emerging with artistic interventions and the process of art going out of white box will be examined in the oncoming chapters.

2.2 Way to Public Art

In the broadest definition, public art means making and locating art outside conventional art spaces like museums and galleries. It comprises a diverse range of art forms like graffiti, monuments, mural paintings, land art, urban furniture, performance art and many others all having the common point of being sited outside museums and galleries. However, as Patricia Phillips mentioned in her article entitled 'Out of Order: The Public Art Machine' (1989), the publicness of art is not a concept just about where artwork is located. Public dimension of art is "psychological, rather than a physical or environmental construct" (p.192).

The tendency of artworks to go outside conventional art spaces starts in 20th century as a result of questioning the concept of representation. Challenging artworks to the mainstream understanding of art started to emerge with avant-garde movements. According to art historians, the 1960s are generally considered as the breaking point

- both in theory and practice - of art world. In 1960s, avant-garde artists started to find museums and galleries inadequate in terms of publicity and they claimed that art should be taken out of 'white cube'. The demonstrations of Dadaists occurred in Cabaret Voltaire are considered as the prototype of public art practices (Tan and Boynik, 2007, p.15).

Under the effects of negotiations emerging with avant-garde movements, content and production process of art works have gained more importance than final product. The idea and concept behind the artwork has taken the place of conventional understanding of aesthetic, thereby the notion of conceptual art has emerged (Boynudelik and Eğrikavuk, 2006).

It is critical to understand the relationship between art and public realm in terms of new meanings they have gained and new actors - especially in terms of new audience rather than conventional one and new policy-makers - included in the negotiation because of their collaboration. As Sheikh (2007) has mentioned, public art's alternative stance compels to define art, artist, art space, audience and set of relationships between them rather than their conventional meanings (p.23).

At this point, with taking Walter Benjamin's attitude to history as a guide⁴, a view to the origins of tradition of exhibiting, modern museology and collections will be helpful for us to achieve a broader understanding. The definition of art, art institutions, the ideology behind art institutions and the power regulating all should be discussed before going into the definition of public art. Firstly, the evolution of conventional art institutions and the boosters of this evolution process will be explained.

2.2.1 Modern aspects: public museums

The idea of accumulating everything, of establishing a sort of general archive, the will to enclose in one place all times, all epochs, all forms, all tastes, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, the project of organizing in this way a sort of perpetual and indefinite accumulation of time in an immobile place, this whole idea belongs to our modernity. The museum and the library are heterotopias that are proper to western culture of the 19th century (Foucault, 1986, p.26).

⁴ Benjamin approaches the concept of history as discovery of today in the ruins of past rather than searching the traces of past in present times with referencing Paul Klee's painting 'Angelus Novus'.

The term ‘museum’ of Greek origin denotes ‘the place or temple dedicated to the muses’, as it is described by Paul von Naredi-Rainer (2004) in *Museum Buildings – A Design Manual*:

The term ‘museum’ was initially used in the ancient world to designate the schools of poetry and philosophy that came to refer to the research facilities that were attached to collections such as the museum in Alexandria, the most famous example which was equipped with a great library. Until the early 18th century, the term ‘museum’ referred primarily to an academy of scholars and only secondarily to a place that housed a collection (p.13).

As it is described in the quotation, museum as an institution gathers the collections of artifacts and objects of science, art, culture and history for research, makes them available through exhibits and forms an important establishment in terms of its own mission, spatial and ideological characteristics and publicness.

In 15th century, spreading Renaissance culture - secularism, glorification of human mind and creativity and humanism - brought revolutions in many intellectual pursuit, as well as political and intellectual upheaval, probably it is best known for its artistic developments. Renaissance art, which was particularly contributed by merchant families besides rulers and aristocrats,⁵ laid the foundations of modern art and introduced us to the term ‘cabinet of curiosities’ as one of the important institutions of enlightenment and intellectual agents of society.

Cabinets of curiosities, which constitute the genesis of museums, propose a limitless collection comprising of exotic, rare and unique natural objects, symbolically rich artificial objects, products of human intelligence and belongings and inventory records (Guerrieri, 2002, p.53)⁶. It gets its main motivation from the curiosity of collector; so, the relation between objects of curiosities could be ‘read’ just by its

⁵ In Renaissance, art was taken as a critical element by merchant families. Especially dominant family-the Medici, who had a great power over all Italy and even Europe through 15th and 16th centuries, used modern art and art collections to cover their inadequacy in terms of aristocracy and nobility. Gombrich underlines the role of art for sovereignty of the Medici. Although they were excluded from all European palaces because of being ‘nouveau riche’, it is known that there are two French queens coming from Medicis, as well one of them had an important role in the foundation of Louvre Museum. Palazzo Medici, which is constructed in 1440, is admitted as the first sample of modern European museums. For further reading, see: Artun, A., (2011). *Çağdaş Sanatın Örgütlenmesi*. İletişim Yayınları, İstanbul.

⁶ As Marcella Guerrieri says, “cabinets of curiosities” in the 16th and the 17th centuries, calls sometimes for a laboratory, sometimes for a library and sometimes for a study room as a function while at the same time it displays the collected objects.

collector. Considering this fact, it is possible to claim that they were highly private spaces (Artun, 2006).



Figure 2.2 : Giovanni Paolo Panini's "Picture Gallery with Views of Modern Rome" [Url-5].

In 18th century, collections of curiosity cabinets and royal collections began to be socialized especially in the imperial capitals of Europe such as London British Museum, Madrid Prado, Berlin Altes, Vienna Kunsthistoriches and St. Petersburg Hermitage. However, modern museology literally starts with The Louvre which is called as the first 'public museum'⁷. The Louvre as a model of 'public museum' constitutes the senses of being community and together, nationality⁸, equality, and openness through the shared visual heritage.

⁷ In August 10th 1793, nine days after the abolishment of monarchy in France, the palace and royal collection had been confiscated by public. Hereafter, The Louvre is the symbol of new concepts – individualism, citizenship, democracy, equality, rationalism – emerging with French Revolution and victory of French nation; for that reason, it is called as the first sample of 'public museum' in history.

⁸ According to Weber, 'nation' – which is a cultural formation – bases on a common history and geography, and the awareness of time and space. This awareness occurs through the revitalization of mythologies concerning nation and its political representation – government, and the organization of cultural institutions. Museum is one of these institutions.



Figure 2.3 : Eugène Delacroix’s Painting “Liberty Leading the People” [Url-6].

In 19th century, museums of enlightenment categorize the objects in complicated collections of curiosity cabinets with a rationalistic approach. The ‘categorization’ bases on the act of ‘seeing’ and the concept of ‘reality’ and constitutes the source for museological knowledge, which is closed to interpretation. Thus, in modern museums, the act of ‘seeing’ took the place of ‘reading’⁹ action of curiosity cabinets with the effect of rationalism, historicism, and universality (Artun, 2006). As explained by Foucault (1986), this was a shift from 17th century conception of museums as the expression of an individual choice to the 19th century museums as public spaces.

The museum as public realm is taken into consideration in the book of Tony Bennett (1995) entitled *The Birth of the Museum, History, Theory, Politics* with three major aspects of it. First one regards museum as a social space claims that civilized forms of behavior can be learnt and diffused through the society. Second one which regards

⁹ The act of ‘reading’ in curiosity cabinets is found similar to wandering of flâneur. Just like curiosity collector, flâneur generates fragmented collages with piecemeal, contradictory, irregular images. On the contrary, the knowledge of modern museology gives priority to the act of ‘seeing’. For further reading, see: Artun, A. (2012). *Müze ve Modernlik, Tarih Sahneleri - Sanat Müzeleri 1*. İletişim Yayınları, İstanbul.

museum as a space of representation claims that museum should increase the level of knowledge and be useful for the enlightenment of people. The last issue concerns the visitor and claims that museum should be developed “as a space of observation and regulation in order that the visitor’s body might be taken hold of and be moulded in accordance with the requirements of new forms of public conduct” (Bennett, 1995, p.24). Museums as the realm of the production of secular knowledge were controlling the production of knowledge, and accordingly controlling the values and truths that community will rely on (Duncan, 2000, pp. 1-2). In nation-states of 19th century, while the didactic characteristic of museums was used to teach society about ‘dos’ and ‘do nots’ in the process of civilization, as well provided countries a place in the international competition of superiority by introducing each other their cultural heritage.

It is not a coincidence that the emergence of the concepts of ‘bourgeois public realm’ and ‘public museum’ coincide. The formation of Habermas’ bourgeois public was claimed to be closely bound up with the establishment of institutions enabling collective criticism and social discussion. Referring to Habermas, Bennett (1995, p.25) notes two types of relations between the social and the political sphere, one is the division between the state and the court, and the other is the division between civil society and private intimacy. What is significant in this argument is that the new literary, artistic and cultural institutions mediating between these dualities helped to create new mediums for critique, such as coffee houses for rational exchange, art galleries for new cultural markets or museums for debating societies, which helped to raise the degree of self-consciousness of the bourgeoisie (p.28). About the publicity of museums, Ayşen Savaş says that:

Both in spatial and conceptual connotations, “public” means “open to all”, yet in Habermas’ definition, it also relates to the development of the modernist conventions of public consciousness and critical thought. The underlining quality of the 18th century institutions in general and museums in particular was that they managed to provide a space for all; a space where the free expression of ideas and ideals were possible (Savaş, 2010, p.141).

Although museums here are regarded as one of the important institutions of the conscious publicity, there are certain criticisms raised against museums; while constituting the bourgeois public sphere, it is claimed that the museums still preserved their socially exclusive state. The book of Pierre Bourdieu and Alain Darbel (1997) called *L’amour de l’art* is one of the first sources revealing the

exclusionary characteristic of museums. They claim that museums legitimate and reinforce social inequality rather than equalize social differences. In a parallel approach, Bennett (1995) develops a critical argument regarding the role of museums in public life:

By contrast, the museum's new conception as an instrument of public instruction envisaged it as, in its new openness, as exemplary space in which the rough and raucous might learn to civilize themselves by modeling their conduct on the middle-class codes of behavior to which museum attendance would expose them (p.28).

As the main concern of this thesis, although the accessibility of works of art was extended by the establishment of museums, it is still a debate that the museum by its nature requires the isolation of the displayed object from its context. In terms of publicity, museums were criticized as being ideological apparatus of government (Duncan, 1995), strengthening the elitist position of bourgeois public (Bourdieu and Darbel, 1997), and damaging art by breaking the link between real world and objects (Adorno, 1983). With the effects of these critiques, public museum started to dissolve - just like Habermas' bourgeois public realm – and accordingly hereafter, it faces a different transformation process.

2.2.2 Avant-garde movements and galleries¹⁰

The history of modernism is intimately framed by that [gallery] space; or rather the history of modern art can be correlated with changes in that space and in the way we see it. ...An image comes to mind of a white, ideal space that, more than any single picture, may be the archetypal image of 20th century art (O'Doherty, 1999, p.14).

Ali Artun (2012, 2013), in his book series of *Art Museums* discusses that the museum contains a duality within; opening the cultural heritage to public and the separation of art from the social life. Although 19th century museums had a great impact on publicizing of art, they were founded in a spirit of liberal reformism, had an educational role, and inculcated particular histories and values into the minds of publics as an important instrument of hegemonic system of nation-states.¹¹ Museums

¹⁰ The terms art museum and art gallery are often used interchangeably. However, related with the aim of this thesis, the term 'gallery' is consciously preferred as the birthplace of avant-garde movements which defines another breaking point in terms of publicity of art.

¹¹ Leaving the cartesian philosophy, discussions about the symbiotic relationships between parts and, questions in the production of metaphorical meanings with the effect of semiotics caused a break in the transformation process of museums with modernism and enlightenment. Nietzsche's philosophy

were started to be criticized as being closed, exclusionist and surrounder institutions. This means, public museums as the birthplace of critical thinking, thereafter, was on the target of criticism (Köksal, 2013).

The process developing with modernist way of thinking triggered new artistic approaches in the end of 19th century. Differentiation of artworks, with the effect of denial of classical techniques such as perspective, proportion; decentralization of the painting plane; and preference of formalist elements like color, rhythm, and movement instead of limited, figurative descriptions also caused the transformation in ideology of exhibition space. As the field of art became open to include many new techniques, artists started to test their powers as a political force. “The idea of being a social or political activist could include being an active participant in a work of art” (Reiss, 2001, p.72). The fundamental idea behind many avant-garde art movements like Minimalism, Fluxus, Earth art, Video art, Performance art, Body art, Installation art, Happenings, Conceptual art or Process art is to unite previously differentiated fields of art and everyday life into a single shared area. Each movement and artist calls to different points on the common ground of establishing a relationship between artwork, artist, space, and audience. This meant a total rejection of the formalist modernist art tradition.¹² “[T]he traditional art object – controllable, containable, portable, preservable, and hence marketable – is passed” (Reiss, 2001, p.94).

To be independent of capitalist power relations dominating the art system was a vital issue for avant-garde artists. In *fin de siècle* Europe, galleries provided place for avant-garde movements revolting against bourgeois culture, all ethical, political and scientific myths of it, and all kind of representations of hegemony. In other words, galleries had an important role in constitution of cosmopolite aesthetic of modernity against to Eurocentric understandings, classicism and academism.

In spite of galleries’ being privately owned spaces, the attitudes of modernist gallerists towards the organization of a universal art movement – instead of establishing a network of trade – allows avant-garde movements to spread all over

was fundamental instrument in this break. Nietzsche emphasizes that we need to think about, why we accept the fact, how it is formed and why it stresses the need, rather trying to achieve constant truth.

¹² Since the beginning of 20th century, basic forms of high art, painting and sculpture have been problematized by avant-garde gestures. New techniques like collage and assemblage, the use of ‘found objects’ have emerged. They introduced the concept of time and movement into painting and created dream-like spaces in which the viewer can not find a direct representation of an existing place. Similarly the concept of representation has started to be questionized.

the world. Robert Jensen (1996), author of the book *Marketing Modernism in Fin-de-Siècle Europe*, mentions of these gallerists as ‘ideological traders’ and indicates Paul Durand-Ruel as the founder of this system. The gallery of Durand-Ruel in Paris hosted several personal exhibitions of avant-garde artists who were rejected by most of the collectioners and auctioneers. In these exhibitions, they tried new representation ways to emphasize the unique nature, genius, originality, modernity and contradictory position of artists.

The revolution of gallery space, started with the attitude of Durand-Ruel, had spread internationally with the help of his collaborations with other gallerists especially in Berlin, Munich and Vienna. The galleries founded in other cities of Europe, such as Cassier, Kellner&Reiner, Schultze – as a consequence of collaborations - followed the ideology established by Durand-Ruel and provided the spread of ‘International Style’ through the Europe.¹³ Other gallerists following the ideology of Durand-Ruel, Vollard and Kahnweiler, besides hosting the exhibitions of Cézanne, Matisse and Picasso in their galleries, brought them to the writers of the time together in order to help the development of avant-garde thinking¹⁴.

At this point, Félix Fénéon is another important reference in terms of his contribution to avant-garde literature. Besides being an activist gallerist, Fénéon helped the development of critical literary with his political articles. Moreover, he developed the modern format of cataloging and historiography through his interest in archiving. He is accepted as the symbol of fusion of art and politics (Artun, 2007, p.8).

Avant-garde gallerists had a significant role in presentation of art to the public. With the help of them, art got rid of same treatment with ‘antique’ and ‘uncommon’ objects’ (Artun, 2007, p.32) and met public independently. Exhibited objects transformed into physical presences, which gain different meanings by different people read. With polysemic objects and exhibitions based on these objects, visitor

¹³ These galleries opened in Germany provided not only the spread of modernist aesthetic, but also led to *Secession* movement against to academic tradition and German school. With the effect of Impressionist exhibitions they hosted, Berlin, Munich and later on Vienna became the most prominent centers of modern art after Paris. For further reading, see: Artun, A. (2011). *Çağdaş Sanatın Örgütlenmesi, Estetik Modernizmin Tasfiyesi*. İletişim Yayınları, İstanbul.

¹⁴ These meetings provided the development of avant-garde thinking with the contribution of literature. Actually avant-garde movement was mainly organized with literature – manifestos. Manifestos written by avant-garde artists and writings was being read to public instead of publishing, so even the publicity of them was a kind activism. For further reading, see: Artun, A. (2013). *Sanat Manifestoları, Avangard Sanat ve Direniş*. İletişim Yayınları, İstanbul.

changed into an active audience producing new meanings according to his/her experiences instead of being a citizen who has to obey the regulations of museum. This brought a shift in the identity of exhibition space from ‘legislator’ to ‘interpreter’ of cultural meaning (Bauman, 1987; cited in Ross, 2004). Review and history of art were supported with critical articles of these gallerists published in newspapers and magazines. As a consequence of personal and retrospective exhibitions organized firstly in their galleries, they precipitated the discourses considering artist as genius and creative (Artun, 2011, p.152).

In the first half of 20th century, with the effect of World Wars occurred in Europe, artists started to move to the USA. The new understanding of art coming from Europe met America firstly with Armory Show in New York Madison Gallery, which is organized in collaboration with Vollard and Kahnweiler in 1913 (Foster, 2012, p.34). The transformation of American Art continued with the establishment of Gallery 291, which embraced the ideology of avant-garde galleries.¹⁵ Avant-garde artists coming from the Europe aimed to break realist tradition of American art by pushing the imagination limits of local artists. The revolution they realized in American art caused the emergence of a new movement called Abstract Expressionism.¹⁶ Gallery 291 and its followers constituted American avant-garde and guided the modern art museums about modernist aesthetic.

¹⁵ In 1917, the famous ready-made work of Marcel Duchamp, *The Fountain* was exhibited in 291 after refused by Society of Independent Artists. *The Fountain* was photographed by Alfred Stieglitz but was subsequently lost.

¹⁶ Abstract Expressionism, which was developed with the effect of avant-garde diaspora in New York, is accepted as the first specifically American movement to achieve international influence and put New York at the center of western art world instead of Paris, and accordingly New York School instead of Ecole de Paris. Through travelling exhibitions and publications, Abstract Expressionism was declared as the art of the 20th century. For further reading, see: Thaw, E. V. (Winter, 1986-1987). “The Abstract Expressionists”. In *The Metropolitan Museum of Art Bulletin*. Vol.44, no.3.

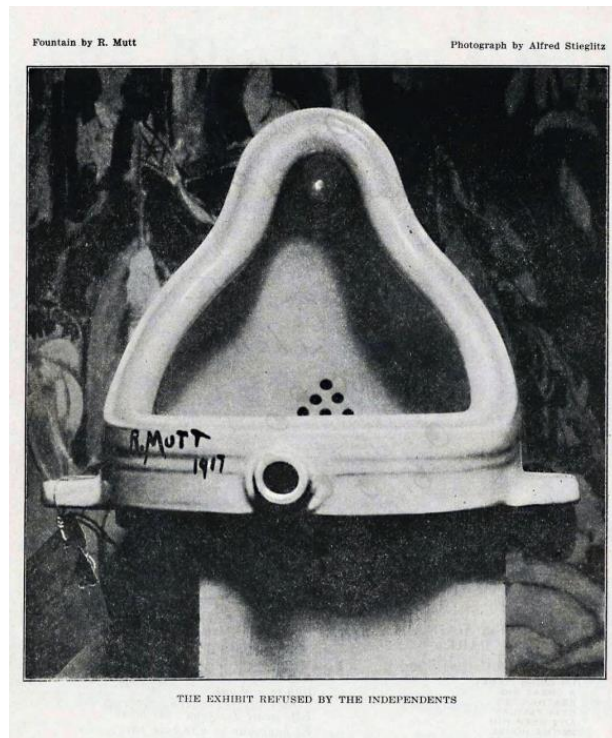


Figure 2.4 : Alfred Stieglitz’s Photography, “The Fountain by R. Mutt” [Url-7].

As the first example of modern art museums, MoMA was established in New York in 1929. MoMA proposed new ways of representation to the ideology inherited from avant-garde galleries. With its large, white walls and spacious, geometric galleries, MoMA offered ‘hygienic’ and ‘neutral’ exhibition spaces emphasizing the work itself. This approach emerged with MoMA was named as ‘white cube’ by Brian O’Doherty (1999) and he defines the term as:

The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically, or carpeted so that you pad soundlessly, resting the feet while the eyes have at the wall. The art is free, as the saying used to go, to take on its own life (p.15).

The exhibition space constructed in MoMA defines a ‘hygienic’ distance between art and daily life based on transcendental conception of aesthetic. The ‘neutrality’ of exhibition space frames the artwork with several qualities. Being neutral not only means the suspension of time but also making the art apolitical. The artwork, with this new representation way, loses its contact both with the period it is created in and also with the current daily life of public. Similar opinion is also shared by Carol Duncan (2000):

The wish for ever closer encounters with art have gradually made galleries more intimate, increased the amount of empty wall space between works, brought works nearer to eye level, and caused each work to be lit individually. Most art museums today keep their galleries uncluttered and, as much as possible; dispense educational information in anterooms or special kiosks at a tasteful remove from the art itself. Clearly, the more “aesthetic” installations – the fewer the objects and the emptier the surrounding walls – the more sacralized the museum is (p.17).

In terms of publicity, putting avant-garde art into the museum was contrary to the nature of it¹⁷. Avant-garde art, which was challenging to the boundaries of what is accepted as norm or status quo, was again thrown into the boundaries of museum. That was the assimilation of European modernism that set the stage for the most advanced American art. As Greenberg (1948) mentioned, the basic promises of western art migrated to America with the center of gravity of political power and industrial production (cited in Guilbaut, 1985, p.167). The new movement Abstract Expressionism which is organized in museum space was the starting point for the transformation of avant-garde to its opposite.

2.2.3 Towards new museology

Art is not, after all, what we thought it was; in the broadest sense it is hard cash. The whole of art, its growing tip included, is assimilated to familiar values. Another decade, and we shall have mutual funds based on securities in the form of pictures held in bank vaults (Steinberg, 1968; cited in Stallabras, 2004, p.100).

After discussing the emerging understanding of art with avant-garde movements and its transposition to America, America interpreted the concepts – public sphere, public museum – coming from Europe according to its capitalist liberal policies. Through the expansion of the number and types of institutions, New York City became the acknowledged center of avant-garde. This expansion could be made possible with a network including museums, media, politics and capital (Artun, 2012, p.283). The tradition created by MoMA firstly spread to whole country and then affected the exhibition tradition in other countries. In 30-year-period, between 1950 and 1980, there was a boom in the number of museums in USA. The enormous increase in the

¹⁷ Gertrude Stein, an American writer who lived many years in Paris, indicated that “it is ridiculous to talk about modern museum” in her speech. According to her, a work of art could not be modern and worthy to be put in a museum at the same time. It is a contradiction that her speech occurred in MoMA.

number of museums was mostly provided by private sector. This was the surrender of art to the financial sector while being criticized as guided by government. (Köksal, 2011).

Deleuze (1992) explains this transformation as the evolution from ‘society of discipline’ to ‘society of control’. Foucault’s ‘society of discipline’ is organized into the enclosed spaces encompassing individuals like family, school, barracks, factory, hospital, prison, museum and gallery. Deleuze claims that these spaces specific to ‘society of discipline’ are replaced by the spaces of ‘society of control’. On the contrary to ‘society of discipline’, ‘society of control’ is more flexible, open, mobile and corporative. “Individuals have become “dividuals”, and masses, samples, data, markets, or “banks”. ...Even art has left the spaces of enclosure in order to enter into the open circuits of the bank”.

As indicated in the quotation, museum – with losing its prominent functions such as institutionalization of metanarratives, spreading high culture and national histories arising from ‘invented traditions’¹⁸ (Hobsbawm, 2000) to ‘imagined communities’¹⁹ (Anderson, 1993) – is no more representing nation and government. It is articulated to the network of global corporations as the representation of cultural hegemony of them. The management principles of corporations are adapted to the museums and, marketing and communication techniques took the place of history of art in terms of curatorial duties. Museums have transformed into a ‘spectacle’ as a significant instrument of popular culture, entertainment and tourism industry and, architecture of museums takes the place of art as the prominent element of this spectacle (Artun, 2006).

The starting point of this transformation is indicated as Guggenheim Museum. In 1989, Thomas Krens took the responsibility for the administration of Guggenheim

¹⁸ Hobsbawm states that there is probably no time and place which has not seen the ‘invention’ of tradition, although he also argued that invented traditions accured more frequently at times of rapid social transformation when ‘old’ traditions were dissappearing. Therefore, he thinks that a large number of ‘new’ traditions were invented over the past two centuries, in both ‘traditional’ and ‘modern’ societies.

¹⁹ Anderson describes nations as “imagined political communities, because the members of even the smallest nation will never know most of their fellow members, meet them, or even hear them, yet in minds of each lives the image of their communion.” Anderson further elaborates on the birth of nations by illustrating how it became necessary due to the dissolution of authority of three ancient entities – religious communities, dynastic realms and conception of “temporality in which cosmology and history were indistinguishable”.

Museum, which was established in 1959 in New York. Krens aimed to organize a global management system for museums and make the Guggenheim its brand (Artun, 2006). Just like a corporate, he provided the establishment of several museums in different cities with Guggenheim brand²⁰. As a result of this management system, Guggenheim Museums are named as McGuggenheim.

During the adaptation process of museums to corporate networks, it has become increasingly important to attract more people for museums. With the effort to be distinguished among other leisure activities – such as sports, shopping, internet, tourism, museums developed new techniques in the race of attracting more people in cultural and artistic environment. Secondary activities like temporary exhibitions, concert, conference, theatre, movie presentation organizations, and usage of technology, inclusion of restaurant or café, shop and library could be considered as museum campaigns as appropriate to marketing strategies of corporations. In a global corporation culture, which suppresses production-based social and political components and imposes consumption, citizen of modern times turns into a consumer.

Through a reverse reading, it is easy to see that this kind of transformation is not particular to museums. While museum is including different functions like shop, library, restaurant or café, other spaces such as shopping mall, hospital, bank and school started to exhibit artworks in their contexture. For that reason, it is difficult to distinguish buildings according to their functions in today's world. Maybe that is why museums opened in recent years do not want to name themselves as museum. Centre George Pompidou could be pointed as one of the prominent examples of this kind of attitude. Pompidou, with its welcoming, transparent and dynamic structure, offers more than a museum. Its architectural structure permits to “simply ride the Plexiglas escalator up to the observation deck, take in the magnificent view of Paris, stop at the adjacent snack-bar, and depart without having set foot in a gallery” (Danto, 1998, p.200). Arthur C. Danto (1998) in *Beyond the Brillo Box* uses the term ‘polydimensional’ for museums of today and quotes from Carol Duncan and Alan Wallach:

²⁰ Today, it is possible to see Guggenheim Museums in eight different cities: New York, Venezia, Bilbao, Las Vegas, Guadalajara, Vilnius, Berlin and Middlesbrough. The iconic structure of Guggenheim Museum in Abu Dhabi is still under construction.

[T]he museum's opening statement now consists of a large gallery of modern art, three new restaurants, a space for special exhibits, and a large gift-and-bookstore... It is now possible to visit the museum, see a show, go shopping, and eat, and never once be reminded of the heritage of Civilization (Duncan and Wallach; cited in Danto, 1998, p.201).

Emerging museums with uncertain boundaries and indistinct functions caused the loss of the importance of seeing the collections. The mere fact of being in the museum started to carry a symbolic value. Unfortunately, this does not mean a problem for today's art world. Köksal (2011) claims that the term 'museum' requires some responsibilities in terms of publicity and museology; for that reason, avoiding the term 'museum' provides today's artocrats a free platform whose boundaries left undefined.

Behind this transformation, there is also substantial role of ever-developing technologies and internet. The integration of information technologies into museology provides new techniques of becoming public for museums which are open to question. Annihilating the borders of time and space, internet allows new forms of audience participation. In the competitive environment of corporate management system, apparatus of internet – websites, social media and mobile apps – are used to expand the number of online performances, grow audience and sell tickets by art institutions. Moreover, people can have idea about exhibitions and works of art, reach the comments of other visitors, and complain about services of museums through cyber public platforms. Today, it is even possible to visit online exhibitions without going museums or galleries.



Figure 2.5 : Interactive Exhibition in MoMA in 2011, “Talk to Me” [Url-8].

Corporate involvement in the art brought with the marriage of individual talent with multinational marketing (Wu, 2005, p.21). Through a mutualistic relationship between them, they brand each other to lead an increase in prices. This marriage causes the loose of political and critical aspects of art and accordingly, the distinction of being public sphere for museums. Today, museum is far away from being a public sphere while containing codes of elites who have the ‘cultural capital’²¹ (Bourdieu, 1984). The articulation of museums to existing social hierarchies reveals an old dichotomy embedded in the museums as institutions to democratize the access to artworks for everybody while discriminating the lower class by emphasizing the ‘upper’ status assigned through various strategies to the museum-goers. Artun compares today’s art world with its situation before 18th and 19th centuries – when it was under the patronage of individuals just as experienced in present times. However, in that period, collections were closed to people other than owner, on the contrary to today’s race of attracting more people (Artun, 2008). Museums and galleries, where the autonomy of art, modernist aesthetic and avant-garde art were organized formerly, are turning into the symbols of intellectual capital and elitism now. Hereafter, art included in financial network of corporations, finds itself while being exhibited in global mediums – just like biennials.

2.2.4 Biennials

Opposite these heterotopias that are linked to the accumulation of time, there are those linked, on the contrary, to time its most fleeting, transitory, precarious aspect, to time in the mode of the festival. These heterotopias are not oriented toward the eternal, they are rather absolutely temporal. Such, for example, are the fairgrounds, these marvelous empty sites on the outskirts of the cities that teem one or twice a year with stands, displays, heteroclit objects, wrestlers, snakewomen, fortune-tellers, and so forth (Foucault, 1986, p.26).

Museums and galleries in their space construction and strategies of subjectification of the public prove their embeddedness in their dominant social order. Fairs, festivals and biennials are pointed out as the alternatives to these institutions. Before

²¹ According to Bourdieu (1984), capital, which could be in different forms, is a measure of value making its owner powerful in different areas. Social segregation is determined by a combination of the varying degrees of social, economic, and cultural capital. Bourdieu defines cultural capital as all forms of knowledge, skills, education, and advantages that a person has, which give them a higher status in society. He argues that, in the main, people inherit their cultural attitudes, the accepted definitions that their elders offer them. The basis of symbolic capital is mostly considered as cultural capital.

examining the role of biennials in the system of today's art world, it will be useful to have a brief overview on transformation of alternative ways in exhibiting culture.

Bakhtin, in his book *Rabelais and His World* mentions about carnivals of Middle Ages. He describes a dualistic way of daily life between formal life dominated by authority of church and feudalism and informal life comprising of parody, songs and fun. All the things which were sacred and privileged could be object of derision in the informal way of living such as festival/carnivals. For that reason, they were taken as a promise of the possibility to break the rules and change the system. On the other hand, according to Bakhtin, this temporary emancipation was the way of controlling the celebratory nature of human to keep the system and authority of church (Bakhtin, 2005, p.36). In this section, it will be elaborated that how festivals, and fairgrounds, once tolerated by the modern social order, turn out to be safe spaces and ordinary activities of leisure time.

Transformation of local carnivals into international 'mega-events'²² (Roche, 2000) starts with the spread of modernity and nation-state consciousness as key occasions for nations to construct and present images of their culture in the eyes of world.²³ Following the Industrial Revolution originated in Britain, the effects of massive developments in production, communication and transportation technologies were fully felt in daily lives of the masses. At the end of 19th century, masses became more mobile than ever. International trade opportunities and communication between nations increased through the construction of railway networks and removal of custom barriers in Europe. Increasing interaction between nations forced them to find new ways of presenting their culture and industry to each other: Expositions and Biennials.

²² Roche defines 'mega events' as large-scale cultural (including commercial and sporting) events which have a dramatic character, mass popular appeal and international importance. He describes three events that can be defined as 'mega': The Olympic Games, the World Fairs (Expos) and the World Football Cup. His study focuses on the contribution of mega-events to the construction of public culture in modernity.

²³ According to Köksal (2008), this ritual is based on curiosity cabinets and royal collections. Collectors of curiosities aimed to obtain a concession through curiosity cabinets. Royal collections were the representations of sovereignty. The similar approach for nations is seen in international large-scale events.

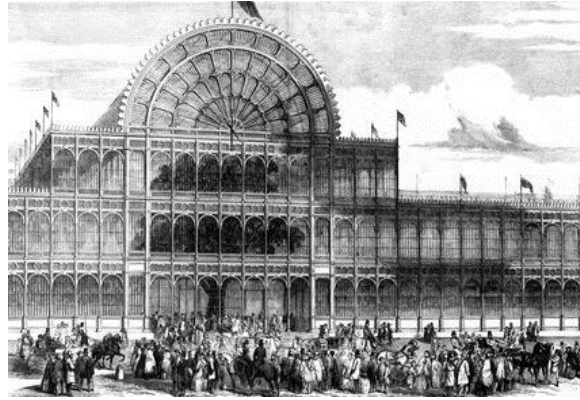


Figure 2.6 : Crystal Palace, London [Url-33].

First international exposition was hold in Crystal Palace²⁴, London in the year of 1851 under the title of “Great Exposition of the Works of Industry of All Nations” as the demonstration of Great Britain’s dominance in industrial, economic and military areas. Expositions as gigantic screens where mainly manufactured products and raw materials of participating countries as well as peoples and traditions of the colonial world were exhibited under national pavilions. Penelope Harvey (1996) describes expositions as the “first global exhibit putting the mass production, culture and technology on show” with the economic and political power as motivation for costly sponsorship of participation. Having always been ‘symbolic universes’ and crucially adapting as well as expanding countries’ leadership, expositions conveyed an image of the imperial expansions with colonial displays²⁵. Using these immense international exhibits, countries competed to surpass their rivals in the overall magnificence and size. As stated by Schneider (1981), “the element of chauvinism and national rivalry” had already been added to the fairs at the end of 19th century. This archetypal institution, once described by Walter Benjamin (1999) as “places of

²⁴ The renowned position of the Crystal Palace and the Great Exhibition in the history of architecture and exhibitions renders the Great Exhibition the mother of all exhibitions and Sir Joseph Paxton the grandfather of modern architecture with his innovative design. Paxton proposed a huge building with the excessive use of modular iron frames and glass panels for Crystal Palace. As opposed to brick and stone based architecture, this spectacular exhibition space offered a new perspective and represented the triumph of technology.

²⁵ In expos, the organization of exhibition space was an important instrument for legitimization of colonization. The level of progress in industrial production and technological advancements constituted the main justifying logic for the imperial structure of the exhibition where the colonial world was located at the periphery, according to the hierarchical rank. Adorno and Horkheimer (2010) relates it with rationalism that legitimize the hegemony of Western countries over other countries. In order to underline the hierarchy between civilized and ‘barbarian’ communities, even alive eskimos and aborigines were exhibited in these expos. “Human Zoos: The Invention of the Savage” exhibition held in Musée du Quai Branly in 2011 was the proof of this attitude [Url-21].

pilgrimage to the commodity fetish” provides a useful genealogy to understand the structural tendencies of art biennials (p.17).

In the same time with international expositions, the most enduring and reputable example of international exhibitions had emerged: Venice Biennial. In the course of 19th century, Venice’s political and economic decline – as a result of wars – became evident in daily life. In order to resurrect Venice’s reputation, first Venice Biennial was organized in 1895. In this way, “the history, beauty, architectural singularity of Venice, which were born out of political and economic necessity, became the distinguishing attributes of the patrimony of the city” (Martini, 2005). Venice Biennial, sharing the similar exhibition tradition with expositions as mainly based on national pavilions, had worked as a competition arena of self-reflexivity and national propaganda.

However, in 1970s, the structure of Venice Biennial was evolved into a broader festival comprising of cinema, theatre, dance and architecture. Although national pavilion system remained, Venice Biennial had updated itself with the effect of most recent tendencies in contemporary art world – such as questioning national representation, exploring the notions of identity, multiculturalism. The critical breaking point for this substantial change was the addition of a new venue – Arsenale – to the former exhibition area ‘Giardini della Biennale’ housing 35 permanent national pavilions. While pavilions are serving as places for representation of national cultures, contemporary art works of non-Western countries are taking place in Arsenale to indicate their modernity, prestige and development (Madra, 2005). There have been also added various external venues for the participating countries around the city and collateral events organized alongside.

In order to elaborate the phenomenon of contemporary art biennials from various perspectives including the relationship of art with politics, city and capital, a brief overview on contemporary art is required. As it is mentioned in previous sections, contemporary art dates back to pre-Second World War artistic movements – avant-garde movements – emerged as a reaction to modern art’s conventional techniques. However, it is commonsensically considered as post-Second World War phenomenon. David Hopkins (2000), in his book *After Modern Art*, explains how post-war art got involved with actual politics and began involving with different media (such as video, installation, performance, etc.) instead of conventional ones.

The tendency of contemporary art to develop a critical attitude towards social and political circumstances by means of unconventional material and media mostly indicates the year of 1989, the end of Cold War.

A large number of scholars propose the year of 1989 as a landmark in the proliferation of biennials²⁶. The year 1989 as a milestone should be considered within the context of the expansion of neoliberalism and globalization around the world. As it is seen in the end of 19th century, the last two decades of 20th century announced the beginning of a new era: the era of global capitalism. The expansion of globalization and neoliberalism transformed the nation-state and imperial ambitions into the promotion of and competition among cities. Thus, the art biennial that was once invented as the promoter of the nation-state has acquired a different guise.

The last two decades – 1990s and 2000s - witnessed a boom in contemporary art biennials all over the world²⁷. Adding up to the new and expanding institutional formations – such as spectacular art fairs, galleries, private museums, residency programs, art spaces – the biennial offered many cities the opportunity to realize a mega art event that includes the host city's name in the title. According to data published in the web site of Asia Art Archive [Url-9], while the number of biennials launched in 1980s around the globe was six, today there are more than 80 biennials taken place in the world (most of them began in 1990s). It has to be noted that the real number of biennials is much higher considering the number of some less known biennials that were relatively unsuccessful in drawing the attention of international art circles and media.

Table 2.2 : Biennial around the world: Initiation Dates, Titles and Countries [Url-10]

Year	Biennial City	Country
1895	Venice Biennial	Italy
1896	Carnegie International	USA
1932	Whitney Biennial	USA
1951	Sao Paulo Biennale	Brazil

²⁶ Besides the outstanding events, namely the fall of the Berlin Wall, demonstrations in Tiananmen Square, the election of F. W. de Klerk as the president of South Africa and the initiation of reforms against apartheid, the invention of World Wide Web and this is the year during which David Harvey published *The Condition of Postmodernism*, Slavoj Žižek published *The Sublime Object of Ideology* and Francis Fukuyama published *The End of History* (Vanderlinden and Filipovic, 2005, pp.3-21).

²⁷ The rapid increase in the number of contemporary art biennials in different geographies resulted with the classification of biennials according to their location and scale. The biennials held in non-European countries are mostly named as 3rd World Biennials, Periphery Biennials or Micro-Biennials. Regarding this classification, International Istanbul Biennial is categorized as Periphery Biennial.

Table 2.1 : (continuation) Biennial around the world: Initiation Dates, Titles and Countries [Url-10].

1952-1990	Tokyo Biennale	Japan
1955	Documenta (every five years)	Germany
1959	Biennale de Paris	France
1968	Triennale-India	India
1973	Biennale of Sydney	Australia
1977	Sculpture Projects Muenster	Germany
1979	Baltic Triennial	Lithuania
1981	Asian Art Biennale Bangladesh	Bangladesh
1982	Jakarta Biennale	Indonesia
1982	Kuwait International Biennial	Kuwait
1984	Havana Biennial	Cuba
1986	International Cairo Biennial of Art	Egypt
1987	Istanbul Biennial	Turkey
1987	International Biennial of Cuenca	Ecuador
1990	Osaka Triennale	Japan
1991	Cetinje Biennial	Montenegro
1991	Lyon Biennale of Contemporary Art	France
1992	Taipei Biennial	Taiwan
1992	Caribbean Biennial	Dominican Republic
1992	Dak'Art: Biennial of Contemporary African Art	Senegal
1993	Sharjah International Art Biennial	United Arab Emirates
1993	Bienal Vento Sul	Brazil
1993	Asia-Pacific Triennial of Contemporary Art	Australia
1994	Uppsala International Contemporary Art Biennale	Sweden
1995	Johannesburg Biennial	South Africa
1995	Kwangju Biennial	South Korea
1995	SITE Santa Fe International Biennial	USA
1996	Manifesta	Pan-European nomad biennial
1996	Shanghai Biennial	China
1997	Mercosul Biennial	Porto Alegre, Brazil
1997	Florence Biennial	Italy
1998	Busan Biennale	South Korea
1998	Berlin Biennial	Germany
1998	Biennial de Montreal	Canada
1998	Nordic Biennial of Contemporary Art	Norway
1999	Liverpool Biennial	UK
1999	Melbourne Biennale	Australia
1999	Fukuoka Asian Art Triennale	Japan
2000	Echigo-Tsumari Art Triennial	Japan
2000	Kulturbro Biennial	Denmark
2000	SCAPE: Christchurch Biennial of Art in Public Space	New Zealand
2001	Yokohama Triennial	Japan
2001	Quadrennial of Contemporary Art	Belgium
2001	Goteborg International Biennial for Contemporary Art	Sweden
2001	Valencia Biennial	Spain
2001	Tirana Biennale	Albania
2001	Auckland Triennial	New Zealand
2002	Guangzhou Triennial	China
2002	Biennale Ceara America	Brazil
2002	Nanjing Triennial	China
2003	Beijing International Art Biennial	China
2003	Kyoto Biennial	Japan
2003	CP Open Biennale	Indonesia

Table 2.1 : (continuation) Biennial around the world: Initiation Dates, Titles and Countries [Url-10].

2003	Prague Biennial	Czech Republic
2003	Turku Biennial	Finland
2004	Whitstable Biennale	UK
2004	BIACS International Biennial of Contemporary Art of Seville	Spain
2004	Lodz Biennial	Poland
2005	AIM International Biennale	Morocco
2005	Biennial of Quadrilateral	Croatia
2005	Moscow Biennial	Russia
2005	Bucharest Biennial	Romania
2005	Turin Triennial	Italy
2005	Emergency Biennial	Chechnya
2005	International Biennale of Contemporary Art	Czech Republic
2005	Montpellier International Biennial of Contemporary Chinese Art	France
2005	Performa: New Visual Art Performance Biennial	USA
2006	Singapore Biennale	Singapore
2006	Luanda Triennial	Angola
2007	Art TLV	Israel
2007	Asian Art Biennial	Taiwan
2007	Biennial Art Sector in Katowice	Poland
2007	International Contemporary Art Exhibition of the Athens Biennial	Greece
2007	Pocheon Asia Biennale	Korea
2007	Thessaloniki Biennale of Contemporary Art	Greece
2008	Asia Art Triennial Manchester	UK
2008	Brussels Biennial for Contemporary Art	Belgium
2008	Prospect New Orleans	USA
2009	Colombo Art Biennale	Sri Lanka

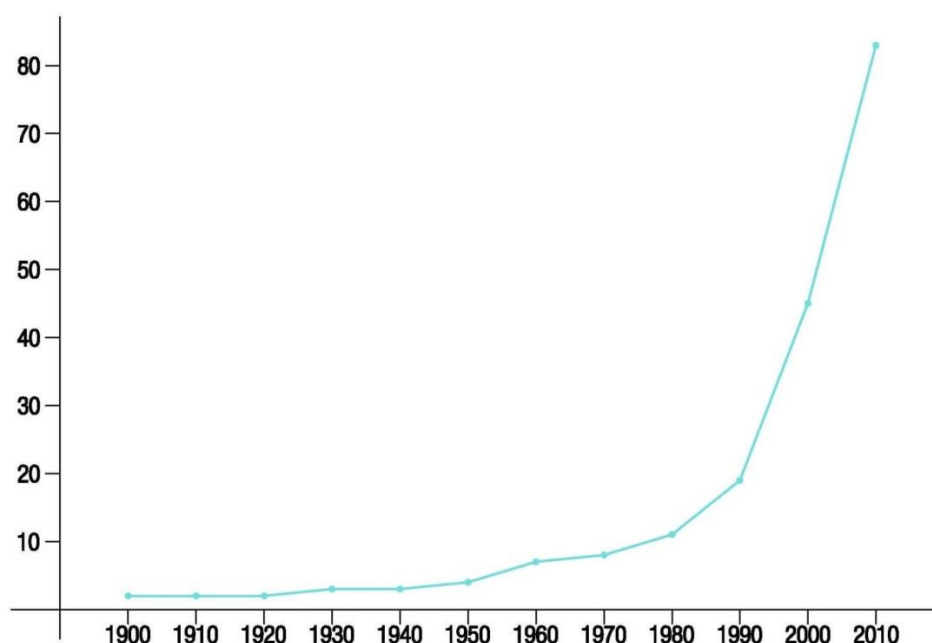


Figure 2.7 : The Chart Showing the Great Increase in the Number of Art Biennials between 1980 and 2010 (Atıcı, 2013).

After giving brief information about the history of biennials, a grasp into the moments of emergence of some major biennials would be instructive in terms of the ways in which central and local governments' intentions and support in initiating biennials in their cities and countries. The stories of Documenta and Manifesta are worth mentioning within this context.

The monumental biennial of Europe, Documenta (a 100-day museum event held every five years) was firstly organized in 1955 in the city of Kassel of Germany. As is the case with Venice Biennial, Documenta set out in order to restore the bad image of Germany after World War II (Graf, 2007, p.64). The year 1997 was a breaking point in Documenta's history for the edition's curator Catherine David transformed this spectacular show from a '100 Day Museum' to a '100 Day Event'. It is David in Documenta X who revolutionized the 'white cube' of the museum space and opened the way for performances and happenings to be considered as the *sine qua non* of a biennial or any contemporary art event. The last three editions of Documenta have been focused on showing art from all corners of the world instead of concentrating merely on Western Europe and the USA while the event's centrality has been simultaneously challenged by the many new biennials from various geographical locations of the world that Documenta intends to show art from. Documenta is considered as one of the first examples of using international art exhibitions as promotional instruments for cities and countries as it is evidently seen in official logo of city of Kassel.



Figure 2.8 : Official Logo of Kassel City [Url-11].

In order to understand the most recent trends in the biennial genre, Manifesta needs to be mentioned, also. Manifesta as a pan-European event is consisting of publications, seminars, workshops and a massive exhibition realized biannually from

1996 onwards in different locations all over Europe. Manifesta declared itself from the beginning as a platform that will not be involved in organizing prizes or competitions or supporting national rivalries on the contrary to other institutionalized biennials in Europe. Its aim is “to keep its distance from what are often seen as the dominant centers of artistic production, instead seeking fresh and fertile terrain for the mapping of a new cultural topography”. Being nomadic in nature is coming from “the desire to explore the psychological and geographical territory of Europe” aiming “to establish closer dialog between particular cultural and artistic situations and the broader, international fields of contemporary art, theory and politics in a changing society”[Url-12]. However, because of pragmatic reasons, Manifesta uses institutionalized spaces (such as museum and gallery), and this fact obstructs achieving the aim of keeping its distance from institutionalized biennials and standard museum exhibition techniques (Köksal, 2008).

Until this point, it is aimed to explain the circumstances surrounding the initiation of some major – or significant in terms of their context – biennials and to elaborate the crucial moments in the history of biennials. There is no doubt that the reason behind the proliferation of contemporary art biennials in the last decades is mainly economic. All bearing the names of their host cities, the success of biennials cannot be explained without the enthusiasm of politicians, managers and other sponsors that embracing these events. For that reason, at this point, it will be useful to analyze the policies managing contemporary art biennials.

Policies Managing Biennials

Indeed, there is no difference of art administration rather than any other business administration. There are works of art instead of products. (Eczacıbaşı; cited in Artun, 2011, p.125).

As it is mentioned in previous sections, the nationalist agenda of the 19th century world exhibition has been translated into an agenda reflecting the nation’s desire to question itself by means of art. The conventional model of world exhibitions in which the host imperial nation plays significantly more powerful role than the guest nations through demonstrations of technological and industrial progress turned out to be a competition on the arena of self-reflexivity and democratization. Within the last two decades, the ideology of global capitalism and corporation management techniques have increasingly penetrated into the art world and brought along the

increase in the number of private museums, independent or private galleries, organic relationships between capital and the art world, namely sponsorship, and a rapid profusion of art agencies, dealers and collectors around the world. In this section, it will be discussed that what the new relationship of art with city and capital is, how art integrated into world economy, what the transformed missions of artists and curators are, especially with the effect of shift in the character of biennials from being national representations to representation of multicultural.

In the competition of being global city, while the main marketing tools were cities' genuine and authentic characteristics and unique history since 1980s, culture as a marketing tool took the first place especially for the cities in the lowest ranks of global city hierarchies in 1990s. As Sharon Zukin (2004) indicated, "[c]ulture is, arguably, what cities 'do' best" (p.264). It was two decades ago that Sassen had asserted the constructing argument surrounding the literature on world cities: global cities became command and control centers of the global economy insofar as they concentrate key activities and services and the specialization in strategic services that ensure the operating of global capitalist system. With the key activities and services, Sassen refers to area including global culture and art organizations, artistic production and spectacular art events increasingly became an integral part of this competition.

Biennials with their peculiar position in situating its host city within the global competition build up "a brand, as well as an audience and a constituency, both locally and internationally" (Sheikh, 2009, p.71). Simon Sheikh (2009) argues that the branding of a new biennial is twofold: "partly the city as attraction and allure giving context and value to the biennial, and partly the glamour and prestige of the biennial branding and upgrading the otherwise non-descriptive or even negative image of the city, region or country" (p.73). These events not only transform the urban space, but also project the city to the world through a particular image and re-position it in the world both symbolically and economically (Roche, 2000, p.10).

The power of biennials attracting a particular group of tourists (art dealers, critics, collectors, curators) who are often extremely wealthy and powerful, necessitates coordination of different artistic events, locally and internationally. The biannual rhythm of biennials is coordinated with the rhythm of contemporary international tourism and in turn, shapes the event rhythm of the host city itself. While competing

biennials in the same region make an effort to coordinate their opening dates in order to attract international guests to the region, within the city, most galleries and museums are scheduling major shows during the opening days of biennial.

As integral part of the entertainment industry to attract tourists, biennial generates economic activity and means more than a cultural event. Stallabrass (2004) explains in his book *Art Incorporated: The Story of Contemporary Art*, global events of 1989 and afterwards how they “changed the character of the art world profoundly” (p.10). Throughout 1990s, the activities of existing or emerging museums became steadily more commercial, internalizing corporate models of activity, establishing short or long term alliances with business and “modeling themselves less on libraries than shops and theme parks” (Stallabrass, 2004, p.33). As a result, the contemporary art scene came to be increasingly fashionable, creating its own celebrities, with media coverage focusing exclusively on how much a collector paid for this or that emerging artist’s work. Thus, this period is characterized by new and unprecedented level of commodification of artworks with “biennials often being the test sites for developing new market products” (Esche and Hlavajova, 2009, p.96).

Biennials are in such a privileged position considered as overt indicators of social prestige and power. Wu (2002) declares two main reasons of why companies sponsor artistic events: 1. When a correct connection between the company’s products or services and the sponsored event is established, the sponsored event becomes a successful marketing campaign although or insofar as it is properly masked. 2. In the case where there is no direct connection between company’s goods and services and the sponsored event, the relationship established with art through generous support promotes the company’s righteous image (p.219). Sponsoring art is usually included in companies’ marketing and public relations budgets, occasionally under the item ‘social responsibility’ and it contributes a great deal in purging the company’s image of negative connotations. Besides that, while companies are strengthening their images via sponsoring artistic events, target audience and connotations of events are crucial in the sponsors’ decision-making process. According to market research, visitors of biennials are mostly from high-income level with high purchase capacities (Wu, 2002, p.223). This means biennials are elusive opportunities for companies to connect with target customers and to show them their generous hospitality.

When compared to private museums and galleries, biennials' funding structure is mostly mixed, comprising of businesses, independent or state funded art institutions, local academic institutions and art boards, national art councils, state bodies promoting culture abroad and ministries of culture and tourism. This composite structure of biennials renders the different aims of collaborators visible: "Businesses, large and small, wanting to boost their brand recognition; nations pushing their cultural products; regional bodies hoping for regeneration; and universities wanting to raise their research ratings" (Stallabrass, 2004,p.33). Moreover, biennials as spectacular exhibitions offer artists the opportunity to achieve global reputation that will lead to prosperity when art dealers or collectors start buying his/her works, is a 'pro'. As an independent artist, s/he travels the world, proposes projects, applies for residencies, seeks funding or has a gallery which makes the application on behalf of him/her, just like the curator who travels from one biennial to another until s/he finds a safe place; i.e. a contemporary art institution that will provide a secure income. With exhibiting the artworks of artist coming from all over the world, biennials organize a global competition environment for artists and often, artists "need any edge they can get, including shock value" to get a higher rank in competition (Freeland, 2001, p.6).

While artists try to turn their names into brands, curators get a crucial role in controlling fame of artists. Curators as mobile agents of the global art system are commissioned to realize spectacular shows or biennials all around the world, sometimes in places they have never been before. Their main ambition is to customize a biennial in line with the locality while still appealing to the global art circles. As nomadic specialist, "creatures of global art system", curators "listen, consult, and induct local voices, but their *raison d'être* and the environment in which they move is global and hybrid" (Stallabrass, 2004, p.41). Apparently moving through the arenas of art, culture, writing, production and exhibition, the curator operates in and for the elite world of the global art system and the only response s/he asserts merely appeals to the global art world. Even though the works of curators and artists seem to be socially motivated, touching upon actual issues throughout the world, the real consequence of this effort has to be found in the extent to which the work appealed to the art media and professionals, it is measured by the reviews it

receives, by the closer attention it gets from the part of art dealers and collectors, i.e. the sales it ultimately accomplishes (Stallabrass, 2004, p.42).

The shift from national representation to representation of the multiculturalism in the character of biennials makes the nationality of artists and curators important. The success of a biennial came to be known through the diversity of artists it includes. This tendency is also apparent in the exhibition catalogues where the artists are much more represented by the cities they are born in and the cities they live and work in: “Nil Yalter. Born in Cairo, Egypt. Lives and works in Paris, France”.²⁸ With this common formula showing the cultural nomadism emphasizes the multiculturalism and hybridity of biennial. According to Roche (2000), mega-events can be considered as “social spatio-temporal ‘hubs’ and ‘switches’ that both channel, mix and re-route global flows, as well as being periodically ‘overflowed’ by them” and the nomad biennial artist being one of the switches in the trans-national citizenship of these flows (p.199). Besides, with exhibiting the artworks questioning and criticizing ‘multiculturalism’ and ‘diversity’ and taking issues evolving around ‘identity’, cosmopolitanism’, ‘citizenship’, ‘the Other’ or ‘borders’ as themes, biennials are the significant part of larger debates on actual social and political circumstances. On the other hand, as mentioned by Žižek, these attitudes declaring biennials as if having “multicultural tolerance and respect of differences” indeed mask and support the racist attitudes (Žižek, 2010).

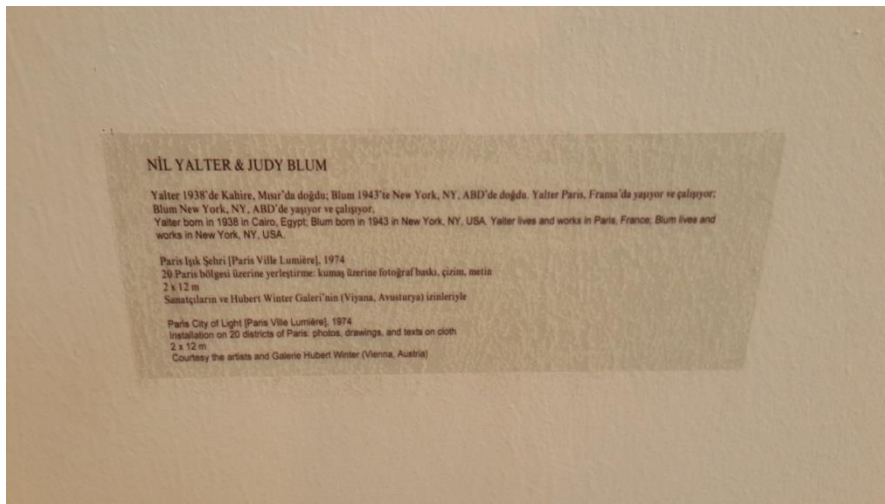


Figure 2.9 : Example of Information Label from 13th Istanbul Biennial (Atıcı, 2013).

²⁸ Nil Yalter is one of the artists whose work exhibited in 13th International Istanbul Biennial, in the venue of Antrepo no.3.

The structure of biennial rendered above generally reminds the art world under the hegemony of royalty and nobles in pre-modern ages, although its root dates back to international expositions of modern ages (Artun, 2011, p.129). Within the frame of global system, the contemporary art biennials' intentions to criticize actual social and political circumstances, but as well as being the opportunity of urban promotion reveal the intrinsic antagonism of the biennial. Are they a simple reflection of the globalization or do they achieve their promises to create an independent realm for curatorial and artistic practices? This paradox mainly rises through art's desire for independence from market and its inevitable dependency to market. This thesis proposes neither to blame the biennial of being a tool for cultural promotion, city branding and creating an enclosure of high culture, nor to validate their independent and critical existence. Instead, it is critical to analyze the intrinsic relationship between biennial and public in such an exclusionist structure.

2.3 Public Art

Public art balances at the boundaries [...] in both reality and rhetoric, it operates in the seams and margins (Phillips, 2003, p.122).

Until this point, the breaking points of the art world in terms of publicity, repositioning of art institutions in accordance with the changes in art world and different formulas developed by authority to establish a control system over it were explained. Figure 2.10 represents a timeline showing the critical turning points from The Age of Renaissance to today. It demonstrates the concepts affecting the perception of world in different periods in accordance with art and space of art. Time intervals are not related with real time, it only intends to give information about the sequence of conditions and their relation with each other.

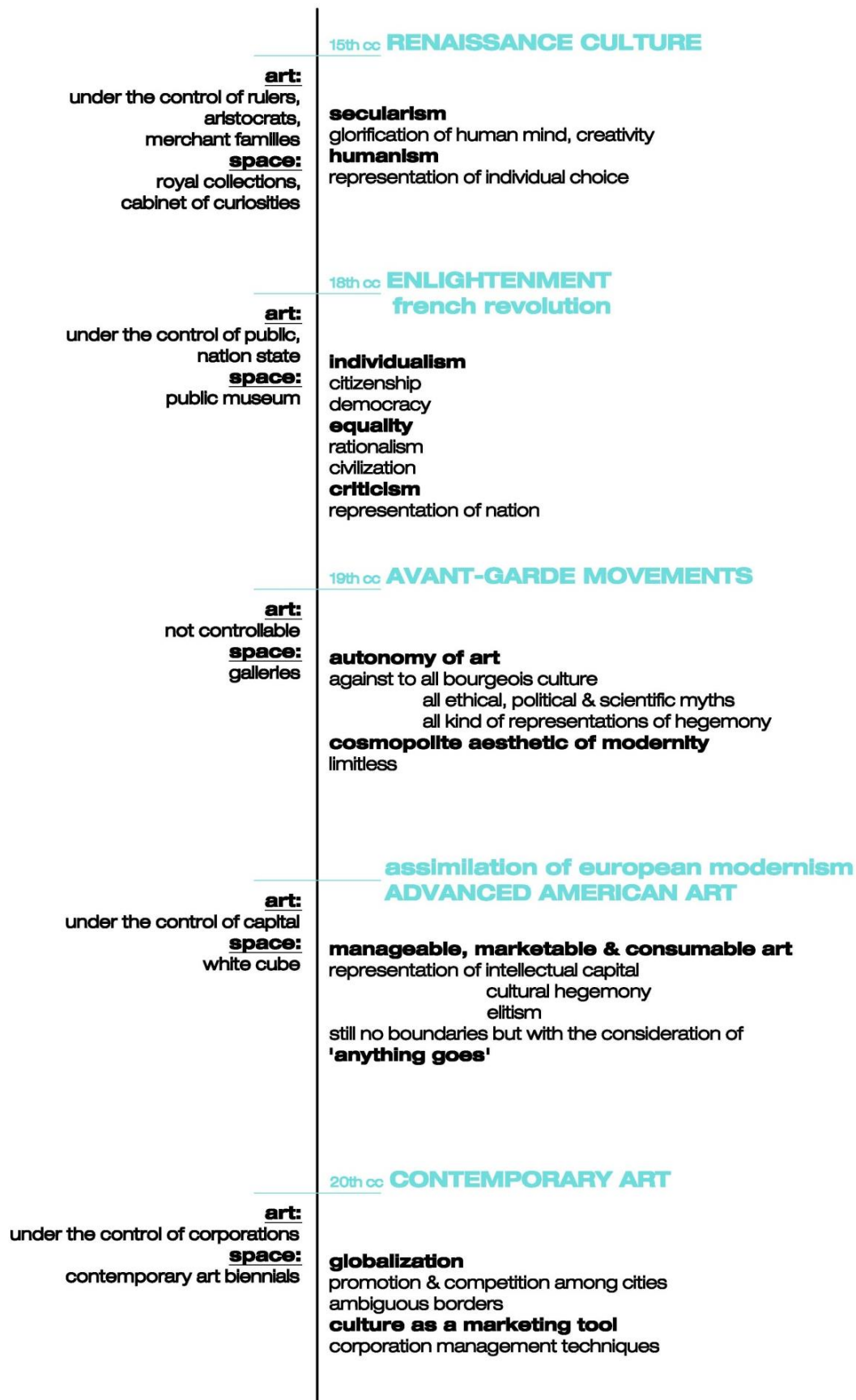


Figure 2.10 : Timeline Demonstrating the Becoming Public Process of Art (Atıcı, 2013).

Although different potentials of art and public realm were questionized through avant-garde movements, art in public space remains the bearer of the potential alternative stance. Schechner (1993) indicates that outdoor spaces like streets, courtyards, walls, beaches, rooftops, plazas are the spaces where the celebration of experiencing the transformation of some “official” space into a playfield is possible (p.49).

A detailed exploration of what lies beneath the concept of public art has a vital meaning. Otherwise, public art will be reduced to art outside the museum or gallery building. At this point, art projects in public realm as the interrogative argument of this study and their potential to open up new ways of thinking and experiencing art, identities and urban public realm will be discussed.

There are multiple definitions given for public art from different perspectives. Suzanne Lacy (1995) indicates that there can be alternative histories of public art: “One version of history, then, begins with the demise of [...] sculptures glorifying a version of national history that excludes large segments of the population. [...] In the most cynical view, the impetus was to expand the market for sculpture” and the alternative history for public art can be drawn, based on the activities of various avant-garde groups, activists groups (pp. 21-25). This shows the term public art is used to refer to both artworks that are permanently located in different sites like streets, squares, plazas or parks and temporary projects and exhibitions that are conducted in public space in collaboration with public. Permanent artworks are generally considered under the literature of monumentality, in relation to national identity, and collective memory or within the theoretical framework of space, architecture and urban planning. However, this thesis frames itself by focusing on only temporary projects and exhibitions occur as a part of international art biennials.²⁹

According to Lacy (1995), public art can only be handled in its multidimensionality. First of all, public art is a hybrid practice in terms of the multiplicity of techniques and the plurality of perspectives and disciplines combined. In other words, motivations behind public art practices, processes that it undergoes, material used,

²⁹ For that reason, funding structures supporting public art projects is not mentioned under this title. Different financial sources supporting biennials are explained under title ‘Policies Managing Biennials’ of this study.

possible outcomes, its form and content and its location can widely vary. Phillips (2003) supports this argument by saying that despite contrasting methods, intentions, contexts, and conditions art practices like performances, interventions, installations, testimonials done on the subway platforms, train terminals, building elevations, churches, or on the human body are identified as public art. Public art “occupies the inchoate spaces between public and private, architecture and art, object and environment, process and production, performance and installation” (p.122).

Secondly, public art, from the preparation to the end of the project, incorporates artists, curators, art critics, and people living in the neighborhood, visitors, passers-by, and local authorities, public bodies at national and international levels. In that sense, there are a number of dynamics operating throughout the whole process. Before realization of the project, it is required to take permission from the local authorities. Not only permanent works, but also temporary projects have a close connection to urban planning, not in an architectural but in a broader sense: Multiple public art practices simultaneously or successively present in different locations of the city mean a different conceptualization of city scape and urban practices.

Another aspect which makes it difficult to give a precise definition of public art is the dimension of time. Time has a crucial role to differentiate permanent public art from the temporary ones. But more significant effect of time on the artwork, even in a temporary project, is the exposure of the work to several interventions throughout the period of display. Art in public space faces dynamic, contextual and circumstantial factors compared to works inside the museums or galleries.

One of the claims to be discussed behind the public artworks is that they are devoid of the transhistorical quality attributed to conventional artworks. The meaning of the artworks is not considered as an inherent quality of it, expected to be recognized as coming from the audience. Mel Gooding (1997) explains public art as a practice “to surprise people into creative interaction with the work, into constructing its meanings in relation to their own lives in their own time and place” (p.15). The unpredictability and the incalculability of the process and the outcome are crucial points to be considered for public art.

The artworks in public space are commonsensically perceived as inferior when compared to artworks in museums and galleries. This perception is the result of

dominant art discourse based on museum and gallery practices. Since these institutions, simultaneously to their claim to be public, form and support a distinct realm of art, hard to understand for the public. Art outside these institutions are treated as ‘easy to understand’ or ‘for any member of the public, for casual observer’. The premise behind public art is that there is nothing pre-given to be understood and the artwork is to be created throughout the whole process together with a heterogeneous audience.

Public art as independent from the frame provided by the art institutions is not detached from urban life like artworks in museums and galleries. It is claimed that artwork in public space is in relation to the present, past and future of the city. This means it actively belongs to the city, urban life and collective memory (Mitchell, 1992). Figure 2.11 demonstrates public realm, realm of art and public art with associated concepts, as well as depicts a symbolic scale relation. It depicts how possibilities, advantages and disadvantages of public realm and realm of art are interpreted in public art. Scale is not necessarily related with the dimensions of space, but intends to give information about the number of visitors / users of these three connected concept.

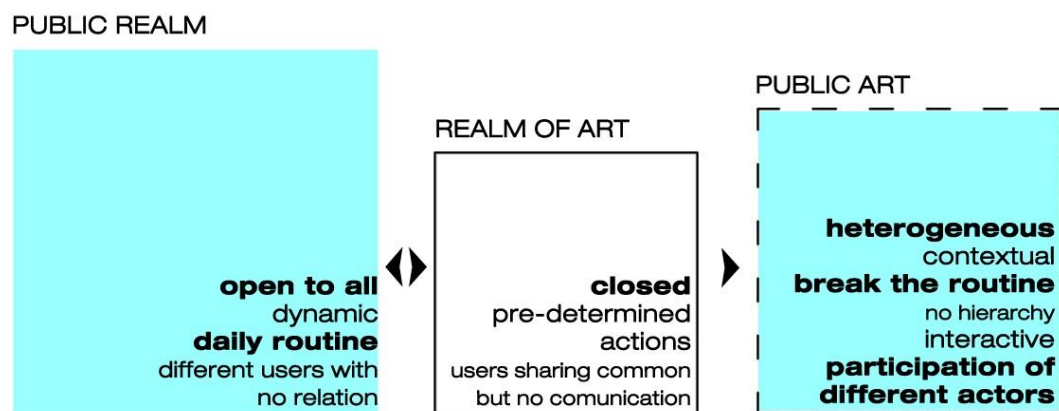


Figure 2.11 : Public Realm, Realm of Art and Public Art with Major Related Concepts (Atıcı, 2013).

If an artwork in public space has the potential to activate the space, stimulate people and create a microcosm, an aberration, it is necessary to investigate what makes public art challenging, suggestive, and innovative. Its ephemeral character, dependence on a particular site and situation, its concentration on the audience reception and experience, and its potential to destabilize established order of life in a specific location by altering daily routines can be considered as major constructive

elements of public art. Here, it is necessary to turn back the primary question of this thesis: Is it merely about the location outside conventional art institutions or can public art be possible inside a museum which is claimed to be a public space as well? What is the source of the quality of ‘publicity’ attributed to an artwork?

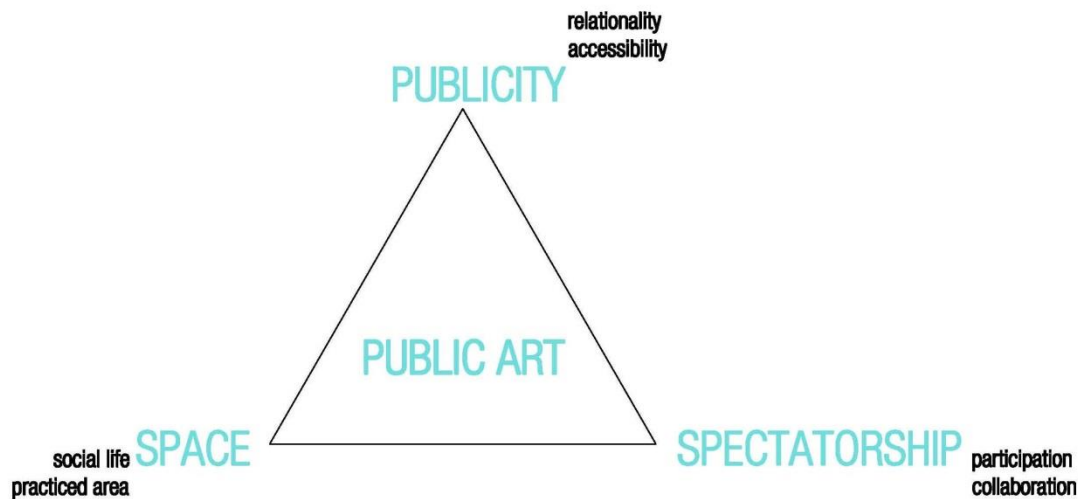


Figure 2.12 : Three Main Concepts Related to Public Art: Publicity, Spectatorship and Space (Atıcı, 2013).

While seeking the answers of these questions, three main concepts – publicity, spectatorship and space – have been determined in order to achieve more elaborated understanding. In Figure 2.12, these three main concepts having direct relationship with public art are demonstrated with their prominent aspects. This chapter will continue with theoretical discussions about these three components of public art.

2.3.1 Publicity in public art

In this point, the distinction between public and private or public space and private space requires reconsideration in terms of public art. Public spaces can be counted as streets, parks, squares, market places, restaurants, subway stations, theatres, and so on, by their virtue accessibility. Works of contemporary art in these spaces are encountered by diverse publics who have in general no contact with art in museums or galleries. However, it should be noted that the accessibility of these spaces varies. There is significant difference between an ordinary street and a movie theatre with reference to accessibility. Although museums and galleries are also mentioned as public spaces, the accessibility of them is contentious as discussed in previous sections. In order to explain the difficulty of defining the location of the art practices

in contemporary world order, Patricia Phillips (2003) refers to the blurring boundaries between public and private:

It is commonplace to think of buildings, subways, railroad stations, public schools and plazas as public sites. In spite of increased security systems and regulated access, tradition and convention claim these kinds of places as open and available for one and all. Concurrently, it is generally acknowledged that the home has acquired public attributes through new media and communications technology. The radio, television, internet, and other instruments make the home a live circuit to global phenomena (p.126).

Admitting that this study's focal point is publicity of artworks, many questions could be developed at the levels of production, presentation or reception of art practices to clarify the 'publicity' of the artwork. Can an artwork be denominated as public depending on its interest in public policy or by its communication of critical ideas?

In the beginning of this chapter, it is focused on categories of public and private and how these notions once rigidly conceived started to be considered as more flexible. Acknowledging those theoretical approaches are useful to construct analytical base does not mean to disregard the constructed and fictive nature of the category of public space. Public space points out an abstract sphere. Instead, a new conceptualization of public space at the level of daily routines and practices would be revealing of its complexity. Margaret Crawford (1999) explains the fragmented fabric of urban space by the existence of micro-cities defined by visible and invisible boundaries of class, race, ethnicity, gender and religion. She underlines the heterogeneity of the urban space: "the multiplicity of identities produces an intricate social landscape in which cultures consolidate and separate, reacting and interacting in complex and unpredictable ways. Spatial and cultural differences exist even within these groups" (pp.26-27).

The crucial point is to emphasize that one among the multiplicity of simultaneous activities can not represent the totality of public space. However, there are many public art projects (what many theoreticians working on public art called 'traditional public art') which address a singular universal, homogeneous audience. Spaces of their display are the physical outside. Lucy R. Lippard (1995), in her article "Looking Around: Where We Are, Where We Could Be" refers to these kind of traditional outdoor art as "parachute" or "plunk" art since the artwork is removed from the gallery and dropped into the site. She explains that these practices only

serve to extend the space of art institutions and reduce the concept of public art to physical accessibility. As the idea of public space in its mere physicality is replaced by the concept of relationality, public art will be understood through the response and reception of the audience. According to Patricia Phillips (1999) “[a]lthough there are a small number of memorable examples public art even be in galleries, museums, and other private settings” since the emphasis in public art is in the relationship between audience, artwork, artist and space.³⁰ Even within the museum or gallery space, it is possible to displace the conventions of museum or gallery performances to such a point that the artwork can create a new situation defined by the diversity of the performances of the audience.

Therefore, an attempt to understand the dynamics created by public art requires shifting the critical attention “toward the actual audience that experiences and defines the work” (Crawford, 1999). Malcolm Miles (1997) underlines that public art’s location is not a physical site assumed to grant access to an undefined public and mentions that there is no ‘general public’ and recognizing a diversity of specific publics could develop new practices of public art (p.84). It is not possible to think of publicity without mentioning the communication between artwork and audiences, so this point orientates us to another discussion on audience relationship and interactivity as another determining factor for public art practices.

2.3.2 Publicity in public art

The understanding that communication starts from the artist, progresses through the reception of artwork toward audience has been problematized throughout the 20th century. In order to explain the contribution of audience among variety of practices called ‘public art’, Suzanne Lacy (1995) introduced the concept of “new genre public art” in the book entitled *Mapping the Terrain: New Genre Public Art* in 1995. The concept of ‘new’ refers to an alternative understanding of artist-audience relationship which became numerous especially after 1990s. The term “new genre public art”

³⁰ The example of Philip Glahn (2000) about projects by Group Material in 1981 in New York can be used to clarify Patricia Phillips’ statements. The project called “The People’s Choice” consisted of cultural objects chosen and thereby entitled as such by the residents of the community. The objects gathered communicated a diversity of experiences and aesthetics generally excluded from galleries. By introducing the art gallery to neighborhoods and their inhabitants which were not usually found in the art world, the project produced a public sphere within parameters different from those of the traditional ideal.

refers to the interactive, community-based projects based on participation and collaboration of audience members in the production of a work of art. These projects are considered to be less concerned with the creation of an art object than with a cooperative process which transforms the positions of both the artist and the audience. Mary Jane Jacobs (1995) states that “indeed, it is this change in the composition of the audience, and their position at the creative center, that makes this public art so new” (p.59).

This kind of alternative art practice mentions the dissolution of the concepts of the autonomy of the object as a bearer of aesthetic value, the myth of transcended artist or individual genius and the complementary passive role of the viewer. This claim also asserts that the meaning of the artwork is not fixed but in constant production. The authorship of the artist and the self-sufficiency of the artwork are left behind in order to emphasize the contribution of the audience in the production process and multiplicity of the meanings that the artwork carries. Walter Benjamin (1999b) in his article “Author as Producer” underlined that there is no possibility of transcendent production or autonomous artist. The artist, as an individual, is produced by cultural, social, historical conditions rather than existing as an autonomous entity in a fictive ‘outside’ of the social order. On the other hand, Roland Barthes (2000) challenged the idea of the author as intention in “The Death of the Author”. The author cannot be conceived as the past of his work, the author is born simultaneously with the work. In order to upset the myth of the artist as the origin and the audience as the destination, Barthes asserted that “the birth of the reader must be at the cost of the death of the author” (p.150). He put the reader/viewer into the role of active producer rather than a passive receiver. Another important philosopher of the 20th century, Michel Foucault (1998) also rejected the primacy of the artistic authorship in his article “What is an Author?” and stated that “[t]he author is not an indefinite source of significations which fill a work; the author does not precede the works, he is a certain functional principle by which, in our culture, one limits, excludes, and chooses” (p.331). As the position of artist became controversial, the position of audience became favored in the interpretation of the artwork. The transition from an autonomous concept of work to the dynamic interaction reshaped the definition of artwork as an ‘unfinished process’. In a similar vein, Umberto Eco (1989) develops the concept of ‘the open work’ in order to question the roles of author, artwork and

audience in sense-making of an artwork. On the contrary to the fixed and predetermined artworks of Medieval Age, Modern Art allows the integration of audience in construction of meaning for an artwork. Any and every engagement between artwork and audience reveals “new vitality in terms of one particular taste, or perspective, or personal performance” by forcing audience to ask questions in order to interpret the meaning, not to find the correct answer. The open work removes the boundaries of passive audience and attaches importance to active interpretative role in the creation of message.

The notion of an autonomous, definable, contemplating viewer complements the concept of self-sufficient object to be viewed. According to Johanna Drucker (1994), “[a]s the discrete boundaries which isolated objects from its contingencies of viewing and production are blurred, the concept of the viewer as existing a priori to and separate from the situation of viewing is called into question”. The receiving subject is also constructed by the situation.

If the artwork is created in practice, it is necessary to focus on performances of the audience and the artist to grasp the relationship between artwork, audience, artist and space. As Richard Schechner (1998) proposes:

[A]ny event, action, item, or behavior may be examined ‘as’ performance. Approaching phenomena as performance has certain advantages. One can consider things as provisional, in-process, existing and changing over time, in rehearsal, as it were (p.361).

All public art projects can be read as performance, as a process changing over time. Introducing the concept of performance in this analysis serves to modify “the fixed relation between subjects and objects and between exhibition and reception by interjecting into an aesthetic frame performing and viewing subjects capable of fluid action and interaction” (Stiles, 2003, p.75). The way of studying public artwork from the perspective of performance matches with the claims of new genre public art. Schechner (2002) gives the example of painting to illustrate this matching: A painting can be studied based on the interaction between painting and those who view it, different reactions and meanings evoked in the audience, changing meanings of the painting over time, the circumstances in which the painting was created and exhibited and how the space displaying the painting. “Performances exist only as actions, interactions and relationships” (Schechner, 2002, p.24). New genre public art

differentiates itself from the traditional public art practices³¹ by its emphasis on the audience performance and contribution. If the project is designed as a shared project with different people who are not artists, the main assumption behind this conceptualization is to challenge fixed and stable identities of the artist and the audience. Adopting Schechner's point of view, artworks could be considered as public based on their openness in establishing relationships with their environment and public.

The issues related to audience, in general, revolve around the question of museum or gallery attendance. However, it is on the streets that artworks meet an uninformed public, many of whom are unwilling to visit museums and galleries. In previous section, the use of the term 'public' has been problematized in order to clarify that public art does not necessarily refers to art practices in conventional public spaces. Instead, it is the collaborative process that makes art projects 'public'. It is obvious that a collaborative art project meets more diverse audience when it is in the streets, within everyday life. Patricia Phillips (2003) states that:

Its [public art's] democratic, if often unrealized and imperfect, potential is to insinuate art, aesthetics, questions, and ideas in the daily lives of ordinary citizens. People choose to visit galleries or museums with an expectation to encounter some form of art. People rarely end up in museums by accident. Presumably, public art accommodates and acquires deliberate, as well as fortuitous, encounters. Some people choose to go out of their way to see public art (just as they might to go to an exhibition in a gallery), but often public art is witnessed as an unintended consequence of transit through the city – during a routine commute, errand, or new route that brings people into art's vicinity (p.130).

The performances of those who encounter the artwork can widely vary. Each encounter with each different artwork can be studied in its uniqueness with considering the diverse audience and the very people with whom the artist cooperates and creates the work together. Suzanne Lacy (1995) exemplifies different types of audiences: There are collaborators and co-developers who have invested time and energy in their work, that is, artists and community members, and other participants who are volunteers, performers, inhabitants of neighborhood, those who come intentionally to see the project and passers-by (p.179).

³¹ According to Suzanne Lacy (1995), traditional public art comprises of installations and sculpture sites in conventionally accepted public spaces, usually put to enhance these venues and to glorify national history (pp.19-21).

As opposed to modernist understanding of art in which the reception of artwork is homogenized and no place left for individual contributions, the public artwork is conceived as the ground in which different people can meet, contribute and cooperate. Through analyzing the audience of public art, it also needs to be mentioned that the reaction of audience as response to interactive process of art project. The concept of habitus by Pierre Bourdieu (1995) can be relevant to give a broader picture of the diversity of the audience, how the participants from different backgrounds act and react differently through communicative process of artwork. Habitus can be defined as durably installed generative principles of ‘regulated improvisations’ associated with a particular class of conditions of existence. These systems of durable, transposable dispositions are constituted in practice and in turn, these practices reproduce the conditions which produced the generative principle of habitus. Bourdieu posits that:

Because the habitus is an infinite capacity for generating products – thoughts, perceptions, expressions, and actions – whose limits are set by the historically and socially situated conditions of its production, the conditioned and conditional freedom it provides is as remote from creation of unpredictable novelty as it is from simple mechanical reproduction of the original conditioning (p.34).

Practices are not unilaterally determined by the habitus but they emerge at the site of conjuncture between the habits and the field which informs and limits practices. Judith Butler (1999) refers to Bourdieu’s definition of habitus in her article “Performativity’s Social Magic” in order to underline the relationship between habitus and field:

The habitus is the sediment and incorporated knowingness that is the accumulated effect of playing that game, operating within those conventions. In this sense, the habitus presupposes the field as the condition of its own possibility. [...] Indeed, the rules and norms, explicit and tacit, that form that field and its grammar of action, are themselves reproduced at the level of habitus and, hence, implicated in the habitus from the start (p.117).

In other words, a social field cannot be reconstituted without the participatory and generative opinion of the habitus and the habitus presupposes the field from the start, and it is shaped according to rituals compelled by the structuring force of that field. Admitting each audience has a different habitus or established daily routines, for public art practices, both the community with whom the work is created and other participants encounter with the project bring their habitus into the work. However,

public art's significance comes from a more fluid understanding of subject position. The claim of the public art is to open an interface where daily routines are broken and positions are created rather than bringing people from different habitus together.

In the light of these theoretical discussions, a public art project that challenges fixed subject position aims to transgress the boundaries by breaking conventional daily practices of participants and established use of space. Public art practices creates events in which participants and the artists are engaged in experiences different from their everyday lives, so that people become aware of and question their routines and assumed identities. For that reason, the ephemeral character of public art projects is critical to maintain their challenge to everyday routine and rules of a thumb. If the artwork becomes permanent in a site, it loses its challenging effect since it will become part of the everyday routine. Before concluding this chapter, one more point about public art should be discussed: the spatiality of public art. A reexamination of the construction of space in public art projects will be illuminating to refine the understanding of art in public spaces.

2.3.3 Space in public art

Late 20th century witnessed a transition from the period in which space as something dead, fixed, undialectical and immobile as opposed to the understanding of time which was qualified with richness, fecundity, life and dialectic (Foucault, 1980, p.70) to an era which is marked by an increased interest in concepts like place, location, spatiality, site, social landscape. Foucault (1986) describes this transition as:

The great and obsessive dread of the 19th century was history, with its themes of development and stagnation, crisis and cycle, the accumulation of the past, the surplus of the dead and the world threatened by cooling. [...] Our own era, on the other hand, seems to be that of space. We are in the age of the simultaneous, of juxtaposition, the near and the afar, the side by side and the scattered. A period in which, in my view, the world is putting itself to the test, not so much as a great way of life destined to grow in time but as a net that links points together and creates its own muddle. It might be said that certain ideological conflicts which underlie the controversies of our day take place between pious descendants of time and tenacious inhabitants of space (p.22).

Space became a critical dimension to understand art practices, too. For instance, minimalism fixed the attention of viewer to the space that the artwork occupies instead of artwork itself. Douglas Crimp (1997) names this displacement as “the

wedding of artwork to a particular environment” (p.16). When the artwork conceived for a specific environment/site, built on the site, and has become an integral part of the site it cannot be removed from its location because such an attempt would completely destroy the meaning of artwork. This kind of understanding also prevents the commoditization of artworks as luxury commodities. Nick Kaye (2000) explains that “if one accepts the proposition that the meaning of utterances, actions and events are affected by their ‘local position’, by the situation of which they are a part, then a work of art too will be defined in relation to its place and position” (p.1). He continues by explaining site-specificity as “working over of the production, definition and performance of ‘place’” (p.3).

Another significant conception of multidimensional term space was constituted by Henri Lefebvre (1991). He explains how the definition of space had been one-dimensional in social sciences until very recently: “Not so many years ago, the word ‘space’ had a strictly geometrical meaning: the idea it evoked was simply that of an empty area. [...] To speak of ‘social space’, therefore, would have sounded strange” (p.1). He refers to physical, mental and social spaces. Physical space is defined as a practice-sensory activity and the perception of ‘nature’, mental space as logical and formal abstractions created by the philosophers’ theoretical practices; and social space as the space of society, of social life.

The multidimensionality of space is described by Michel Foucault (1986) in these words: “The space in which we live [...] is also, in itself, a heterogeneous space. In other words, we do not live in a kind of void, inside of which we could place individuals and things. [...] We live inside a set of relations” (p.23). Both Foucault and Lefebvre draw attention to social dimension of space which can be summarized in Lefebvre’s words as “(social) space is a (social) product” (1991, p.26). An important implication is that every society produces its own space (p.31). An urban space cannot be conceived as a collection of individuals, buildings, vehicles, trees (and public artworks). It has certain rhythm of daily life embodied by peculiar relationships. Social space makes the emergence and acting out of new actions possible while it shapes and limits many actions at the same time. It is both the outcome of previous practices and the base of prospective actions.

Any analysis of an artwork cannot exclude a detailed understanding of space in relation to the construction of space in that specific location; the spatial practices,

daily routines, and the dynamism created by the coming of that specific work to that location. Space cannot be taken as an abstract model otherwise “the perceived-conceived-lived triad loses all force” (p.40). Installation of an artwork in a park or a performance in a street is always in relation with the life there. According to Michel de Certeau (1984), a street which is geometrically defined by hegemony-promoting planners is transformed into a space when it is walked. He relates the concept of space with dynamism and movement whereas the concept of place implies stability. De Certeau’s space is a practiced place (p.117) and practices of a multitude of people – all unaware of their role – provides meaning for the city. He argues that the proper meaning constructed and dictated by designers could be broken by the help of ‘strategies’ and ‘tactics’. In this respect, artwork located in a square or train station creates an alternative spatiality through the potentiality of spatial practices it brings. Revealing the possibility of alternative interpretations other than proper meanings, artworks or performances could be considered as kind of ‘strategy’ from the perspective of De Certeau.

In the light of these theoretical discussions, the consideration of the placement of an artwork in or out of a building remains too reductionist since depending merely on physicality. The interaction of the artwork with the urban texture encompasses not only physical aspects but also people living around or passing by as well as daily routines of that location. Instead of thinking places “as areas with boundaries around, they can be imagined as articulated moments in networks of social relations and understandings” (Massey, 1993, p.66).

In addition to these, the relation of space with power is required to be examined as well. Foucault (1993) highlighted the central role of space in the “technology of power” as that “space is fundamental in any form of communal life; space is fundamental in any exercise of power” (p.168). On the other hand, De Certeau (1984), admitting the vital role of the ideological order of space, asserts that no matter how panoptic a place is, spatial practices carry something surprising, transverse and attractive and further adds “things extra and other (details and excesses coming from elsewhere) insert themselves into the accepted framework, the imposed order” (p.107). The dialectical relationship between power and resistance can be exemplified in public art projects. If the public artwork is thought as the ‘extra’, it is possible to claim that the artwork subverts the space while space affects

the artwork. There is a temporary period during which artwork and its site are constructing each other.

As a consequence of this chapter, Figure 2.13 demonstrates the different meanings and concepts emerged with public art through comparing it with conventional art. It depicts that artwork created with the collaboration of artist and audience has a greater impact on the construction of space and spectatorship. Here after, under the light of all these theoretical discussions, Istanbul Biennial's potential of constructing publicity will be elaborated.

	conventional art	public art
ART	finished work / product portable, preservable, controllable	transformative through the process experience based
ARTIST	creator of the art genius, unique	one of the collaborators of the process
ART SPACE	museum and gallery hygienic, ideal, neutral, isolated, legislator	public realm part of daily use, link between real world and art world, interpreter
AUDIENCE	passive subject viewer, ready to learn	collaborator of the process active subject

Figure 2.13 : Comparison of Conventional Art and Public Art (Atıcı, 2013).

3. REDING INTERNATIONAL ISTANBUL BIENNIAL

In the previous chapter, after analyzing two components of public art, which are public realm and realm of art, theoretical discussions about public art basing on three major concepts – publicity, spectatorship and space – are approached. Here after, in the light of these theoretical discussions, the International Istanbul Biennial will be elaborated and analyzed. As being one of the most significant global scale events in Istanbul, the potential of Istanbul Biennial for creating platform of debate, its inclusivity and accessibility for people coming from different layers of society and its power for transforming the city is worth taking into consideration. Taking the concept of public art as the spine of this study, the Biennial – presenting great chance to Istanbul dwellers for meeting contemporary art – will be re-read according to three main aspect of public art. Analyzing a contemporary art biennial is an efficient tool in order to understand the network of relationships between different actors (such as artists, art critics, sponsors, audience, curators, organizing foundation) and components (city, artworks, conceptual frameworks, venues and so on) in today's world.

3.1 International Istanbul Biennial

In the first years of The Republic of Turkey, state prioritized continuity and assurance of the nation and framed the cultural policies correspondingly. National identity, homogeneity and unity were the emphasized concepts while the prior mission of art was to support modernization, disseminate the revolutions and assimilate all layers of public according to these revolutions.³² A widespread cultural reform was launched to improve the cultural level of society through arts and culture which were under the patronage of state. Due to poverty and cultural

³² It is worth remembering that Istanbul was a truly cosmopolitan imperial capital with different populations from Europe, the Middle East, North Africa and Asia in the beginning of 20th century. However, after a decade of war and the foundation of Turkish Republic, Istanbul lost its official capital status and most of its cosmopolitanism with the effect of nationalist project that promoted a unitary image of the 'Turkish citizen', repressing ethnic and religious differences.

deficiency of society, the young Turkish Republic positioned itself as the unique authority of all artistic and cultural activities (Madra, 2007, p.31). The renewal of State Academy of Fine Arts, inception of scholarships for arts education in Europe and the reward of the ‘State Painting and Sculpture Exhibition’, foundation of several public museums in various cities of Anatolia, Is Bank’s emergence as the first state institution collecting artworks can be considered as signs of support provided by the state (Katoğlu, 2009).

However, in 1950s, the support of state in order to develop cultural level of society lost momentum and eventually ceased. Consequently, artists were left alone with their own resources and art was removed from the political and public arenas. Artists started to struggle in order to find alternative ways to exist till 1960s. Maya – the first important private art gallery – was founded in 1950, Kemal Erhan had appeared on the scene as the first art collector (1950), AICA (International Association of Art Critics) opened its Turkey branch (1953), Helikon – the first artists’ association – was founded (1953), a private bank, Yapı Kredi, organized a painting competition to celebrate 10th year of its foundation (1954), the cultural centers of foreign consulates began to organize exhibitions, art galleries were opened one after another by private banks, art awards were initiated by art institutions and collectors. Nevertheless, none of them was as barnburner as the foundation of Istanbul Foundation for Arts and Culture (IKSV) in 1973.

IKSV, as a non-governmental organization, was founded by Nejat F. Eczacıbaşı in order to organize international arts festival in Istanbul. The initial aim of the foundation is stated as “to offer the finest examples of art from around the world, while at the same time promoting the national, cultural and artistic assets of Turkey, by using arts to create an international platform of communication” in the official website of the foundation [Url-13]. The foundation initially organized the 1st International Istanbul Festival in 1973 – the 50th Anniversary of the foundation of the Turkish Republic – focusing mainly on classical music, and other initiation of other festivals followed it: International Film Festival, International Theatre Festival, International Music Festival, International Jazz Festival and lastly International Istanbul Biennial all contributed the promotion of Istanbul as a cultural center. Cultural developments and critical occasions affecting cultural field of Turkey within

a period between the foundation of Turkish Republic and the initiation of International Istanbul Biennial represented in the Figure 3.1.

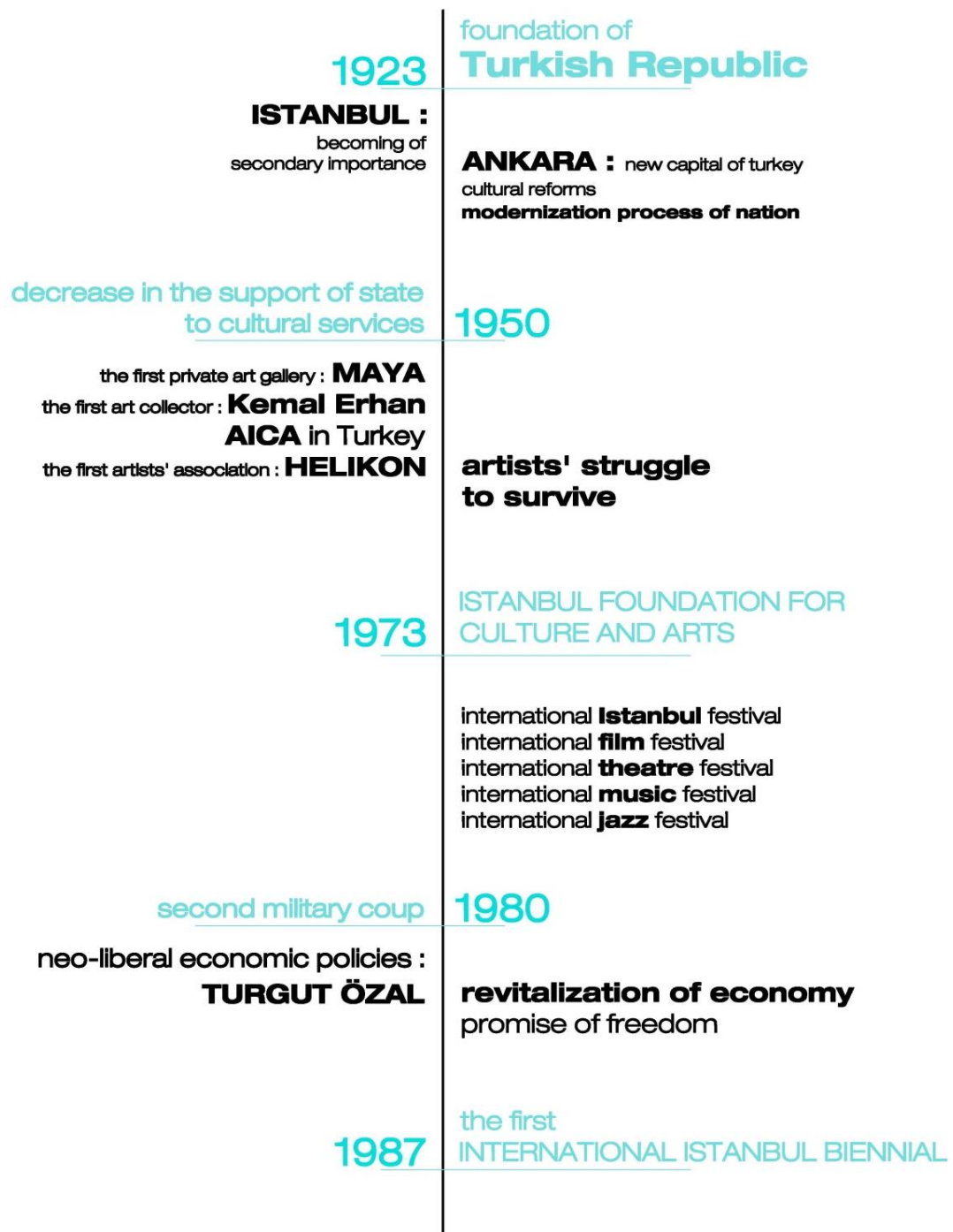


Figure 3.1 : Cultural Timeline of Turkish Republic (Atıcı, 2013).

Istanbul Biennial was firstly held in 1987 under the title “International Istanbul Contemporary Art Exhibitions”. In the introductory text published in the first biennial’s catalogue, Nejat Eczacıbaşı (1987) explains how figurative representation has been prohibited in Islamic traditional arts and states that “the arts of painting and

sculpture were completely neglected” for centuries. He puts Mehmet the Conqueror into the position of being both the “progressive and enlightened ruler of 15th century Turkey” and the only exception among all the Sultans to have an inclination towards visual arts, until the “coming of the great reformer Mustafa Kemal Atatürk” (p.8). The director of IKSŞ, Aydın Gün (1987) writes in his presentation text, “incredible beliefs have for a long period in our history worked against the visual arts” and adds that “it is certain that the movement to modernize our culture has not reached the level and strength necessary for the elimination of those elements in our exciting culture which are not worthy of being transmitted into our future” (p.10). Thus, the biennial got started as an enlightenment project stressing on the modernized aspects of Turkish culture and solidifying Turkish art’s position within the international art world. Admitting the fostering international dialogue and intercultural exchange were at the center of the project, it is also ignited by the desire to have a positive impact on the reputation of the country and the emerging neoliberal economic policies.

In the beginning of decade during which the Istanbul Biennial initiated, 1980, Turkey witnessed its second military coup, followed by the imprisonment of thousands, years marked with torture, capital punishment and violation of human rights. On the other hand, as Turgut Özal being the leading figure in the revitalization of the Turkish economy, the government was busy on adapting neoliberal economic policies involving structural adjustment, economic liberalization and privatization. Foreign exchange was allowed and investments were encouraged during the first three years of the military regime until the transition to democracy in 1983. The initial attempts led to “a regime following policies counselled by the International Monetary Fund and applied in the hope of restructuring the economy toward greater openness and liberalization” (Keyder, 1999, p.13). This economic shift from a statist system to a market-oriented model had been soon concretized its global symptoms in globalizing cities, especially in Istanbul. As the new center of free market regional economy, Istanbul started to host branches and offices of international conglomerates such as banks and media corporations, trading companies, shopping malls, boutiques, luxury consumption, mushrooming fast-food sector, ethnic and world cuisine restaurants, international congresses, gated communities, etc. In Keyder’s words,

“Istanbul in the 1980s lived through its own version of casino capitalism and yuppie exuberance” (p.15).

Integrating world economy brought about several transformation projects for Istanbul such as cleaning Haliç, sanitization of Beyoğlu under the disguise of an enormous transportation project, reconstruction of Soğukçeşme Street and etc. Therewithal, in order to ensure Turkey’s promotion in the USA, Turkish government started to work with a major public relations firm with “close ties to Reagan administration” in 1985. For \$ 600,000 a year, Gray & Company’s mission was to “improve and increase knowledge of the Republic of Turkey in the United States” (Wallis, 2000, p.270). Soon after, the company organized a program comprising of exhibitions, festivals, performances, lectures and seminars under the embracing concept of “Turkey: The Continuing Magnificence”. In order to understand the circumstances leading to this ambitious project, it would be critical to understand the background and Turkey’s concerns about the country’s global image at that time. After military coup of 1980, political circles abroad had been arguing that the military still ruled the country. The ongoing conflict with Greece over Northern Cyprus besides the issues of the Armenian genocide of 1915 and allegations of human rights abuses especially towards Kurdish people and movement, prison conditions, violation of human rights and torture were dominated discourses on the country. In order to overcome these discussions, as Wallis (2000) asserts, Turkey was compelled to dramatize a conventionalized version of its national image, “asserting past glories and amplifying stereotypical differences” (p.271).

When the Istanbul Biennial initiated, the government of Turkey was focused on the promotion of the country through culture and arts, besides its commitment to adjust neoliberal economic policies and transformation projects, especially for Istanbul, in order to achieve a global city status. In the 1980s, the only privately initiated museum in Istanbul was Sadberk Hanım Museum dedicated to the memory of Vehbi Koç’s deceased wife Sadberk.

While Koç family opened Rahmi Koç Industrial Musuem in 1994, Nejat Eczacıbaşı started an initiative to found Turkey’s first modern art museum in Feshane. After renting the building from the municipality, construction activities immediately began. However, the project was cancelled after the building hosted the 3rd Biennial in 1992 due to complications between IKSİV and the municipality. The Eczacıbaşı

family had to wait until 2004 to inaugurate the first museum of modern art in Turkey: Istanbul Modern, in Antrepo No. 4. Other outstanding privately initiated museums in Istanbul are Sakıp Sabancı Museum (2002), Pera Museum (Founded by Suna and İnan Kır    Foundation in 2005), santralistanbul (Istanbul Bilgi University's museum complex, 2007), ARTER (2010), SALT Beyo  lu (2011) and SALT Galata (2012).

As emphasized by Nejat Eczacıbaşı, international and intercultural exchange was underlying the foundation's desire to promote the national art scene by means of a cultural instrument such as the biennial as well as to contribute to the modernization and liberalization process of Turkey. In the way of realization of this desire in order to put Istanbul in its righteous place in the global cities hierarchy, while IKS   was concentrating on the urban heritage of Istanbul, combining Byzantine and Ottoman heritages, the government was seeking legitimacy in the glorious Ottoman past.

Istanbul as a center of business, finance, tourism, media, art and culture has always played a pivotal role for biennials since its initiation. Hereafter, it will be discussed the extent to which these initial desires were subject to transformation, the ways in which the Biennial interacted with the city both spatially and discursively via comparing the editions of it in order to elaborate publicity of artworks through referring theoretical discussions brought in previous chapter.

3.2 Venues of Istanbul Biennials

As a young biennial, the model for Istanbul Biennial is not like the one for Venice Biennial, which is based on national presentation. The system of the Istanbul Biennial is a hybrid one combining a curator who is responsible for the overall conceptualization and the selection of artists, and an advisory board comprised of native and foreign art professionals. The advisory board appoints the curator. Since the beginning of the Istanbul Biennial, 1987, the city acted as the main inspiration source for the concept of biennial. The historical background of Istanbul provided not only inspiration for the curators and artists, but also several venues for different events.

1st International Istanbul Contemporary Art Exhibitions embraced the model of Venice Biennial in terms of artistic structure consisting of national representation and historical exhibition spaces. Chairman of IKS  , Nejat Eczacıbaşı and the

Foundation's general director Aydın Gün invited Beral Madra³³ as general coordinator of the 1st Istanbul Biennial. The first advisory board included Prof. Doğan Kuban, Prof. Belkıs Mutlu and Sezer Tansuğ besides Aydın Gün as the chairman of the board. Although an international board and a foreign curator – Germano Celant – were appointed, the foundation could not provide the budget or generate funding required for them. Consequently, 1st Biennial could not be internationalized to the desired extend because of financial inadequacy (Madra, 2003, p.16).

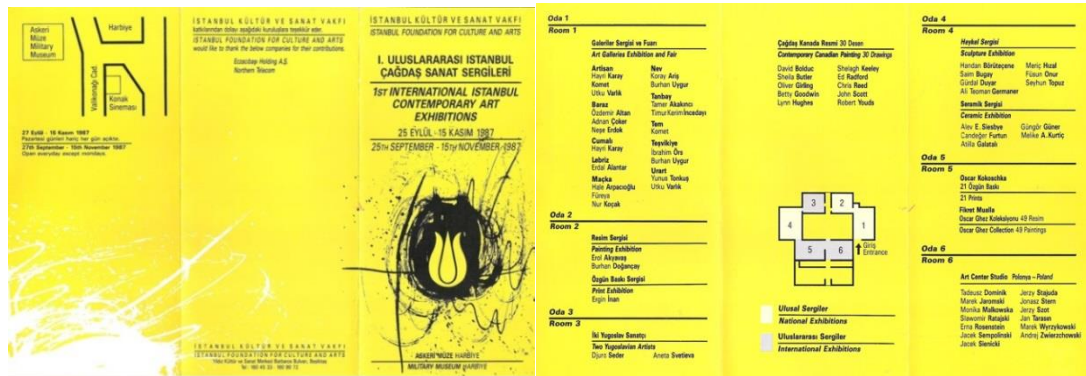


Figure 3.2 : Flyer of the 1st International Contemporary Art Exhibition [Url-14].

For the 1st Biennial, Hagia Sophia and Hagia Eirene – which are two historical buildings close to each other in historical peninsula – were determined as biennial venues. Hagia Sophia Bath hosted artworks from Turkey while Hagia Eirene presented the international exhibitions.

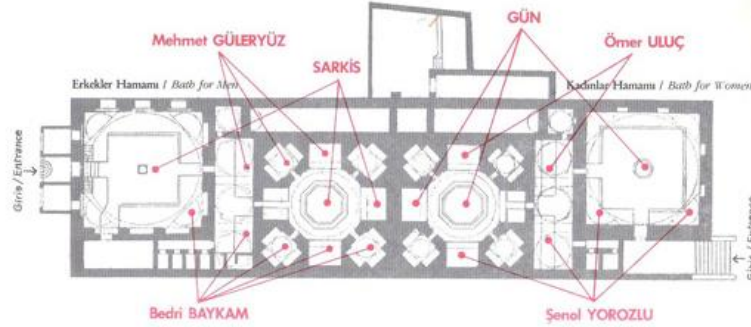
³³ Beral Madra was the artistic director of Istanbul, European Capital of Culture 2010, as well.

1. Uluslararası İstanbul Çağdaş Sanat Sergileri / 1st International Istanbul Contemporary Art Exhibitions

AYASOFYA HAMAMI / Geleneksel Yapılarda Çağdaş Sanat
ST SOPHIA BATH / Contemporary Art in Traditional Spaces

25 Eylül – 15 Kasım 1987
25 th September – 15 th November 1987

Bedri BAYKAM
Mehmet GÜLERYÜZ
GÜN
SARKİS
Ömer ULUÇ
Şenol YOROZLU



1. Uluslararası İstanbul Çağdaş Sanat Sergileri / 1st International Istanbul Contemporary Art Exhibitions

AYA İRİNİ / Geleneksel Yapılarda Çağdaş Sanat
ST IRENE / Contemporary Art in Traditional Spaces

25 Eylül – 15 Kasım 1987
25 th September – 15 th November 1987

Jean Michel ALBEROLA
Markus LUPERTZ
François MORELLET
Michelangelo PISTOLETTO
Amulf RAINER
Gilberto ZORIO

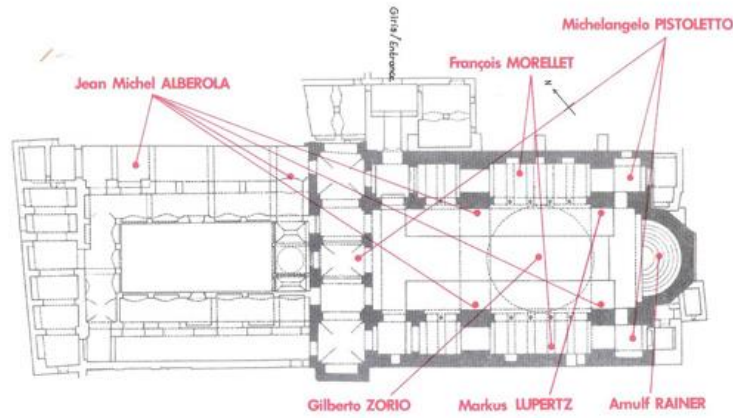


Figure 3.3 : Exhibition Plans of Venues in the 1st International Contemporary Art Exhibitions [Url-15].

The selection of historical buildings as Biennial venues points out the decision to resist touristic use or misuse of historical heritage. Madra (2003) states that “in contemporary Turkey, our entire historical heritage, traditions are being diverted from their real meanings, apparitions and values and being transformed into meaningless, idle, superficial templates and victimized to degenerated pleasures for the sake of tourism. The marriage between contemporary art and historical monuments opposes this” (p.40).



Figure 3.4 : Venues of the 1st International Contemporary Art Exhibitions (Atıcı, 2013).

Madra (2003) lists the aims behind the choice of historical venues for the biennial as:

1. to attract public interest with venues scattered in different centers of the city,
2. to appeal the attention of the artists,
3. to get the support of institutions and companies,
4. to represent Turkey's art environment with as many artists as possible,
5. to represent the 20th century art of a country that still does not have a modern or contemporary art museum (p.17).

While the first biennial aimed to make a distinction between cultural and touristic use of historical heritage, on the other hand, it declared the dilemma of biennial resting on this distinction: the main reason for the attraction and fascination of foreign curators and artists is the mystical historical heritage of the city.



Figure 3.5 : Venues of the 2nd International Istanbul Biennial (Atıcı, 2013).

For the 2nd Biennial, Hagia Eirene was selected for national exhibition whereas the Süleymaniye Cultural Center hosted the international exhibitions. First two biennials are critical in terms of their desire to relate artworks with historical spaces.

Participating artists referred to historical background of biennial venues in different ways, especially conceptualizing the themes of history, past and present, and bringing new interpretations to tradition. Although first two editions of the Biennial did not have conceptual frameworks, as relating artworks with historical buildings of Istanbul, they were represented under the themes of “Contemporary Art in Traditional Spaces” and “Contemporary Art in Historical Surroundings”. Differently from 1st Biennial, 2nd Biennial presented artworks in conventional public spaces such as next-door of the Egyptian Obelisque and the German Fountain, the garden of Hagia Irene, Sarayburnu and Cankurtaran, next-door of the Yerebatan Cistern. These two editions also included exhibitions in the Museum of Painting and Sculpture in Beşiktaş, the Military Museum in Harbiye, Atatürk Cultural Center and Yıldız Technical University which are usually not mentioned in leading academic works about International Istanbul Biennial (Güler Bek’s master thesis in art history, Sibel Yardımcı’s PhD dissertation in sociology).

The 3rd Biennial defined a turning point in terms of being the first biennial having a meta-curator – Vasıf Kortun³⁴ – and a conceptual framework which is “Production of Cultural Difference”. Kortun proposed a new way of exhibiting international artworks for 3rd Biennial which was realized in one single inclusive venue, Feshane³⁵ in order to signify post-fordist influence in Turkey.



Figure 3.6 : Venues of the 3rd International Istanbul Biennial (Atıcı, 2013).

³⁴ Although Vasıf Kortun was appointed as the meta-curator of 3rd International Istanbul Biennial, all participant countries attended with their own curators for their national pavilions.

³⁵ At that time, Feshane, an early 19th century textile factory in Eyüp, was in the process of becoming the first modern art museum of Turkey, however the project was canceled because of bureaucratic reasons after hosting 3rd International Istanbul Biennial.

Although the structure of national pavilions maintained, 3rd Biennial was a turning point in the degree of internationalization, rendered visible in the percentage of Turkish artists. Kortun aimed to even the number of Turkish artists with the other nations' participating artists, which resulted in the participation of only five important contemporary artists from Turkey whereas the number of participating countries only increased to fifteen from eleven. In the interview of Berran Ersan (1992), Kortun indicates that the main obstacle to internationalization of biennial was its small budget, compared to other biennials such as Documenta with fifty times larger budget than Istanbul Biennial.

In 1993, IKSİV initiated a restructuring and institutionalization project including departmentalization and constitution of separate corporate identities for each festival. This institutionalization process of IKSİV also revised the organizational structure of the biennial and brought new coordination, application, filing and fundraising methods which have been at the core of the Biennial's institutional culture since then. After this revision, the 4th Istanbul Biennial considerably solved the problems defined by Kortun and achieved artistic participation from 52 countries in total under the curatorship of René Block³⁶ who is an internationally well-known curator for his collaborations with significant artists such as Joseph Beuys, Gerhard Richter and his contribution in the study and promotion of the Fluxus movement. He brought a new system based on single curator and the dialog between artworks and exhibition spaces, instead of nationalistic representation. In this new system, curator is the unique responsible for the selection of artworks and artists, in lieu of diverse countries' assigned institutions.

The 4th Biennial was realized in 1995 with an embracing conceptual framework "ORIENT/ATION, The Vision of Art in a Paradoxical World" focusing especially on the critical position of Istanbul between the orient and the occident through a pun³⁷, as shown in Figure 3.7. Block (1995) stated in his opening speech that the

³⁶ Different from first three editions, the curator, René Block was the unique authority to determine the participant artists. Hereafter, single curator system was interiorized as seen commonly in international biennials of the world. For that reason, 4th Istanbul Biennial is considered as the breaking point in terms of legitimizing the power of curatorship.

³⁷ The theme 'orient/ation' not only implies the position of Istanbul as the center of East-West dichotomy but also underlines oriental culture with a quibble. Orient, as the word stem of orientation, was emphasized in order to indicate east as the birth place of culture that is supposed to be western (Pelvanoglu, 2009).

‘orientation’ emblem was the embodiment of his approach: this was a “cartoon of a compass whose center is nowhere and where North and South were adjacent points, west seems to be missing and Istanbul is itself a point”. Block further explained the Istanbul emblem as the declaration of “the city’s appropriateness as a site in a world without directions or hierarchy” and in this ideal world, artistic creativity, as an alternative force, could save our society in the future.

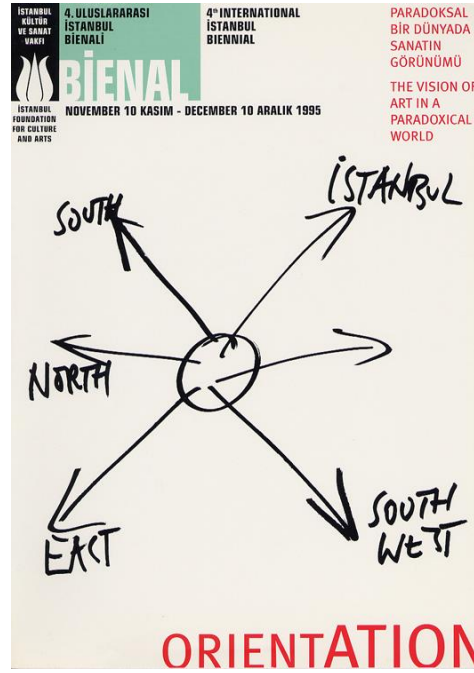


Figure 3.7 : Poster of the 4th International Istanbul Biennial [Url-16].

In the 4th Biennial, different venues were selected in line with the theme of the biennial for the first time. Four different venues were determined as biennial venues: Antrepo No.1³⁸, Yerebatan Cistern, Hagia Eirene Museum and Atatürk Cultural Center (AKM) Art Gallery, which hosted Fluxus exhibition.

³⁸ René Block’s negotiations with authorities and significant efforts in using Antrepo building as the major exhibition space of 4th Biennial resulted in the foundation of Istanbul Modern as the first modern art museum of Turkey in 2004.



Figure 3.8 : Venues of the 4th International Istanbul Biennial (Atıcı, 2013).

With the inherited model – based on single curator and relation between art practices and space – from 4th Biennial, 5th International Istanbul Biennial was realized under the curatorship of Rosa Martinez who determined the conceptual framework of biennial as “On Life, Beauty, Translations and Other Difficulties”. In the concept text of the 5th Biennial and in the exhibition structure as well, the imaginative charge and representational aspects of the city were embraced. Martinez (1997) explained the inspirational aspect of Istanbul in the concept text of biennial in these words:

The city of Istanbul is a focus of vital energy set within a complex social context. Istanbul embodies all the contradictions and tensions of a megalopolis, which, at the end of 20th century, is confronting the political tensions between globalization and tradition. Istanbul has been thought of as a metaphoric gate between East and West, between Asia and Europe. In the respect, the city’s major gateways (airport, train stations and the Bosphorus Bridge that connects Asia and Europe, the historic walls and old city gates) was used for specific events staged by the artists. Site-specific work aimed to reveal the urban network in a new way. The city of Istanbul is unique; therefore the Biennial could not be reduced to one exhibition presented at a specific venue. The walks through the city should become part of the exhibition’s discourse. Moreover, special emphasis was laid on the connection between the arts and the city in the 5th International Istanbul Biennial (p.12).

In other words, Martinez questioned the borderline between the arts and urban life, searched for the new meanings of beauty and explored new alternatives in experiencing the city by defining an exhibition route/promenade through the city. Revealing the exhibition network, she selected numerous venues from different parts of Istanbul. While using the Topkapi Palace Gardens, the Imperial Mint – a space separated from the city, isolated from all social activities perfectly embodied the idea of a city within a city – as the main venue, 5th Biennial was also staged a number of

satellite venues: Yerebatan Cistern, Hagia Eirene Church, Women's Library, Maiden's Tower, Pera Palas Hotel, and city's main gates – International Ataturk Airport, the Sirkeci and Haydarpasa Train Stations.

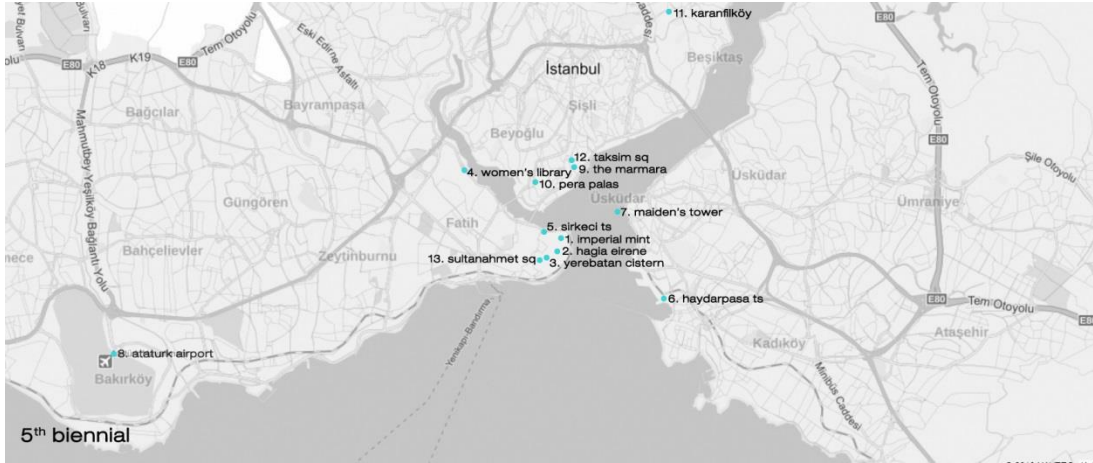


Figure 3.9 : Venues of the 5th International Istanbul Biennial (Atıcı, 2013).

Istanbul as a bridge, door, gateway – a matter of relations between East and West for Martinez – of orientalism synonymous with westernization was emphasized by specific projects located on gates of city which are considered as the meeting stages of different identities, connections between countries and cities. According to Martinez (1997), these buildings do not only serve for their prior functions but also define small virtual cities proposing a stage for multi-layered transactions and incidental encounterings (p.28). As well as these locations, it is noteworthy that various public art projects were realized in Karanfilköy, where the earliest shantytowns of Istanbul were formed next to central Akatlar neighbourhood. Considering the target audience of biennial is an elite community, placing a part of the biennial in Karanfilköy can be interpreted as a shift in the relation with its audience in terms of broadening its extent and art's way of touching daily life.

Other significance of the 5th Biennial comes from the comparatively high percentage of women artists when the previous editions were considered. This attitude was also supported with the selection of Maiden's Tower and Women's Library and Information Center as biennial venues with the attempt to create a feminist challenge to long held taboos, clearly presented the ambitions of this edition of Istanbul Biennial.

The 6th edition of the Istanbul Biennial was held in 1999 with a highly conceptual title “The Passion and the Wave”³⁹ addressing the concepts of city, problems, differences and multi-nationalism in the context of Greek-Turk conflict. According to the curator of 6th Biennial, Paolo Colombo (1999), the title of the biennial could be considered as “homage to the city” not only indicating “the exhibition’s conceptual matrix but also a profound interest in individual histories” (p.15). In that sense, it offered a global grasp as well as an individual one by referring to cultural clashes seen in many places around the world. The very broad conceptual framework of biennial could be understood from the text of Colombo:

As in all events that aim to capture a given moment in time, this exhibition will reflect the consciousness of our own contemporaneity: the rapid changes, the technological advances, the clash of cultures and the melting of borders that are central to our experience of the world. But as it holds up a mirror to the present, it will also probe the emotional pulse of art, through the gage of the intensely personal and image-oriented works that have come to dominate the artistic landscape today (p.15).

The biennial was once more located in the historical and touristic situ of the city, and repeated the narrative of being crossroad of Europe and Asia. While Dolmabahçe Cultural Center, which was transformed from the historical royal kitchens of Dolmabahçe Palace, hosted the majority of two-dimensional works on exhibition as the main venue, Hagia Eirene Museum and Yerebatan Cistern were determined as satellite venues hosting the large majority of in-situ projects.

³⁹ Paolo Colombo, the curator of the 6th International Istanbul Biennial, determined the theme of the biennial as “Tutku ve Dalga” (in Turkish) inspired from the stage name – Dalgas – of a Greek singer Antonis Dhiamantidhis (1892-1945) who was born in Arnavutköy, a suburb of Istanbul. His stage name ‘Dalgas’ means ‘passion(tutku)’ in Greek and ‘wave(dalga)’ in Turkish referencing the flow of his voice, his multi-lingual heritage and the particular sense of Istanbul – city on the Bosphorus.



Figure 3.10 : Venues of the 6th International Istanbul Biennial (Atıcı, 2013).

Different from previous editions, in the 6th Biennial, a new medium was added in the exhibition techniques: usage of billboards throughout the city. It was a remarkable change in terms of the biennial's involvement with the city. Through changing these mediums of advertising into exhibition components, citizens were exposed to the biennial, and accordingly art, within their daily lives whether they are target audience or not. Yardımcı (2005) states that activities integrating art with urban life – increase in the activities such as film screenings, publications and panels, as well as the number of artworks exhibited in public spaces – provides the biennial more communication opportunities with the city dwellers (p.53).

The year of 1999 has a different significance because of the fact that the 6th Biennial opened just a month after the Turkey's worst natural disaster in memory – Marmara Earthquake. This year, although all certain activities and festivities had to be cancelled, the biennial took place with the decision of its curator, Colombo. It is known that 20 of participant artists contributed their works to an auction and the income gained from this auction, and from the ticket sales of biennial as well, was donated to the victims of the earthquake. From Madra's point of view (1999), it was the first time that “a contemporary art event is treated as a serious undertaking, not as an entertainment”.

As the 6th edition, 7th International Istanbul Biennial followed another disaster - 9/11 which was a series of terrorist attacks occurred in New York City and the Washington, D. C. metropolitan area. The 7th edition was curated by Yuko Hasegawa under the title “EGOFUGAL: Fugue from Ego for the Next Emergence”. As explained in Hasegawa's catalogue text (2001), the term ‘egofugal’ comprised of

‘ego’ – indicating “a self in the philosophical sense, the very center of oneself” – and ‘fugal’ which means “to diffuse away from the center, to escape”. The term was originated by the curator to imply the question of “how does one exist diffusing away from ego?” (p.9), and suggest the individual to free oneself from the ego, to move a collective existence and to fight global problems. Amongst the previous editions, it can be argued that the 7th Biennial had one of the original concepts – not inspired from the city, its position between East and West, its historical richness or cultural diversity – focusing on a universal human condition, the ego.

Regarding the selection of venues, the repetitive tradition was sustained as determining The Imperial Mint, Hagia Eirene Museum and Yerebatan Cistern as main biennial venues. Apart from these, Hasegawa added Beylerbeyi Palace in the list of biennial venues. Besides these four main biennial venues, seven site-specific projects were located on different parts of city: Garanti Platform Contemporary Art Center⁴⁰, Maiden’s Tower, Bosphorus Bridge, Çemberlitaş Baths, Atıklarınca Kindergarden in Şişli, open air area in front of the TUYAP Exhibition Hall and billboards across the city. Gabriel Orozco’s replicas of phallus-like street barriers located on 50 different car parking areas in Istanbul, Rirkrit Tiravanija’s “Community Cinema” project presenting four movies in an open-air area and Alberto Garutti’s “For Those Born Today” project representing each time a baby was born in Zeynep Kamil Maternity Hospital with the lights of Bosphorus Bridge could be stated as examples of these art projects integrating their concept directly into the city.

⁴⁰ In 2011, Garanti Platform Contemporary Art Center was transformed into SALT Beyoglu, which is a cultural institution hosting exhibitions, conferences and public programmes, and including a library and archive of recent art, architecture, design, urbanism, social and economic histories. The usage of Platform was critical for 7th Biennial in terms of being the first time that a contemporary art center was included in the venue list even if it could not break the emphasis on the historical venues.

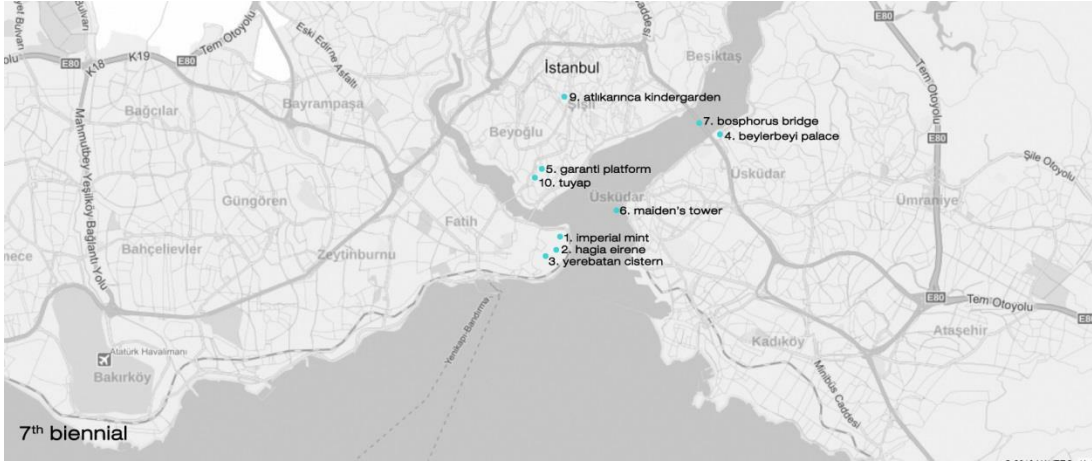


Figure 3.11 : Venues of the 7th International Istanbul Biennial (Atıcı, 2013).

The 8th International Istanbul Biennial also drew a precise curatorial concept with a certain approach as in the case of previous biennial. The curator Dan Cameron, who was the senior curator of New Museum of Contemporary Art in New York from 1995 to 2006, determined the theme as “Poetic Justice” combining the two seemingly opposite concepts – poetry and justice – in order to “reconsider the wide stylistic breach between two different forms of art-making: one which takes as its subject the world and its affairs, a second one that addresses concerns which are more identified with the viewer’s inner life”. Cameron (2003) aimed to raise the questions of “What is justice? Why has justice emerged today as a question of pressing concern? Is justice possible in today’s globalized world?” (p. 18) in order to discuss about the possibility of equal distribution of opportunities, opportunities of creative individuals willing to literalize daily life in today’s globalized world, and the self-criticism of contemporary art as well.

Considering the social and artistic background of curators up to that time, it is crucial that Dan Cameron is the first curator of Istanbul Biennial from the USA.⁴¹ The curatorship of Cameron who is familiar with the New York art system, which is mostly supported by private enterprise and foundations (state and local government funding is quite exceptional in the USA), created awareness on biennial’s promotional support for private sector. Madra (2003b) evaluates this as an advantage

⁴¹ Up to that time, Istanbul Biennial had curators from the old world: René Block from Germany, Rosa Martinez from Spain, Paolo Colombo from Italy – in all of these countries, art is supported mainly by state. They all embraced orientalist concepts with the effect of euro-centric vision. Before Cameron, Yuko Hasegawa from Japan had curated Istanbul Biennial.

for Turkey's art sector in terms of inspiring from New York art system and promoting Istanbul Biennial and local art to the global art world.

In this edition, historical structures were emphasized again in the selection of biennial venues. Antrepo No.4, Tophane-i Amire Cultural Center, Yerebatan Cistern, Hagia Sophia Museum and Garanti Platform Contemporary Art Center were utilized as central exhibition areas. Besides them, seven public art projects were placed on ITU Taşkışla Campus - Science Center (Bruno Esposito), Cağaloğlu Turkish Bath (Lucia Koch), Galatasaray Square (Clido Meireless), Büyük Valide Han (Mike Nelson), Yemeniciler Street (Doris Salcedo), billboards (Oda Project) and street signage (Rogellio Lopez Cuenca) throughout the city.

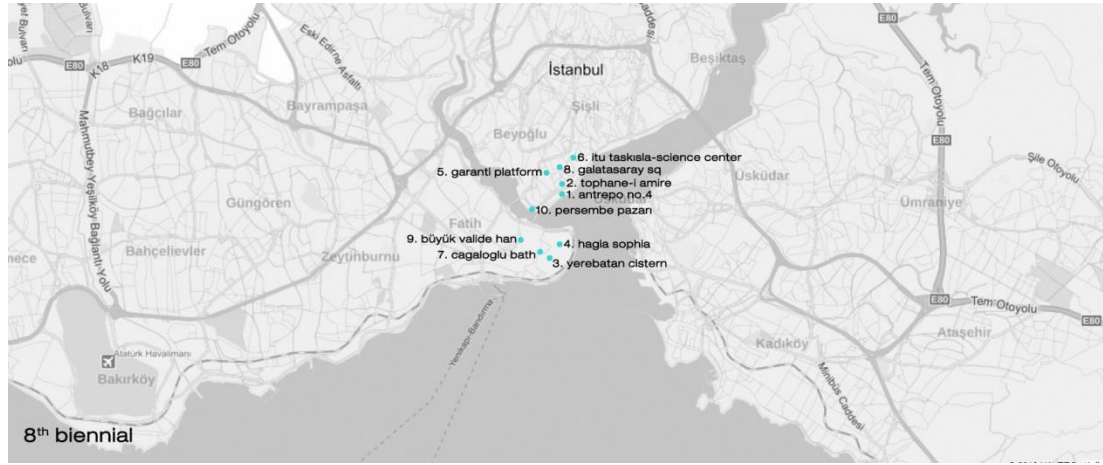


Figure 3.12 : Venues of the 8th International Istanbul Biennial (Atıcı, 2013).

The curators of 9th Biennial – Vasıf Kortun and Charles Esche (2005)– proposed the theme “Istanbul” referring “both to the real urban location and the imaginative charge that this city represents for the world” in order to think “Istanbul as a metaphor, as a prediction, as a lived reality and an inspiration that has many stories to tell” (p.9). The 9th Biennial embodied their point of view as an organic entity to be explored both in the selection of venues and in the artistic approach. The curators stated that almost half of the 53 participating artists and artist groups had been invited to live and work in Istanbul for between one and six months, resulting in projects and artworks responding to the local context in various ways. The other half of the artists were based in cities “with a strong historic connection to Istanbul, from Cairo to Prishtinë, Almaty to Berlin” in order to “act as comparisons and conflicts with Istanbul itself, allowing the visitors to see the city more clearly through other urban and rural narratives” (p.9).

Although 9th edition rejected the usage of monuments in Historical Peninsula, historical buildings dating back to early 20th century were chosen to host artworks: Deniz Palas Apartments, Garanti Building, Antrepo No.5, Tobacco Warehouse, Bilsar Building, Garanti Platform Contemporary Art Center and Garibaldi Building. The aim of suggesting a link between everyday life and the most prominent art event of the country was the main reason of selecting venues concentrated on the most vivid district of the city. In order to emphasize the new conceptualization of Istanbul, the venues, which were at walking distance to each other, were supported with alternative parallel exhibitions – reflecting the contemporary art production in Turkey, 9B talks and biennial newspaper.

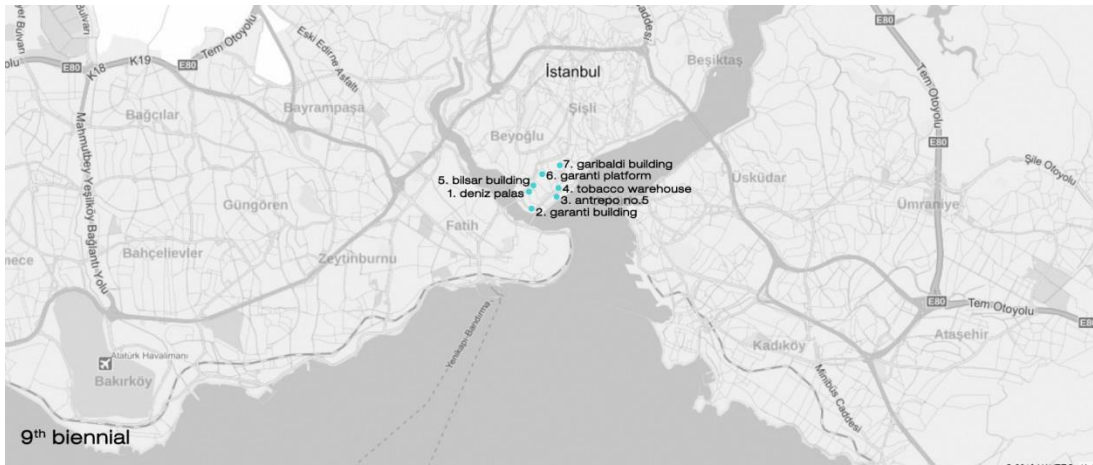


Figure 3.13 : Venues of the 9th International Istanbul Biennial (Atıcı, 2013).

The 10th International Istanbul Biennial had realized under the curatorship of Hou Hanru with the title “Not Only Possible, But Also Necessary: Optimism in the Age of Global War” which is an overtly political conceptual framework. The 10th edition aimed to focus on the position of Turkey in globalizing world, the effects of globalization on urban areas and individuals, and the hardship of constructing a cultural and national identity via criticizing the modernity. In the text of conceptual framework, Hanru (2007) states that “ it is not impossible but also necessary to revitalize the debate on modernization and modernity and put forward activist proposals to improve social progress” (p.21) and further claimed that “a bottom-up, truly democratic project of modernization and modernity that is based on the respect of individual rights and humanist values” (p.22) was necessary to bring Turkish society out of its contradiction which was the solution he offered for the global

situation in transition as well. The critique of modernity was also reflected in the choice of exhibition spaces, as explained by Hanru as follows:

To critically reexamine ‘the promise of modernity’, we have chosen some of the most significant modern edifices and venues including the AKM, İMÇ, Antrepo, santralistanbul and KAHAM. They symbolically and physically mirror the various facets and models of urban modernization in the city. In these sites, the utopian project of the republican revolution and modernization meets with the lively, ever-changing and ‘chaotic’ reality, at once harmonious and conflicting. They are sites where the top-down vision of the modern city clashes with the bottom-up imaginations and actions promoting difference and hybridity (p.26).

Hanru assigned sub-themes to each venue, implying the critical meanings incorporated in each within his exhibition system: AKM, “Burn it or not?”; İMÇ, “World Factory” and Antrepo, “Entre-polis” and “Dream House”.⁴²



Figure 3.14 : Venues of the 10th International Istanbul Biennial (Atıcı, 2013).

Offering a different curatorial approach in terms of exhibition structure and artistic content, the 11th Istanbul Biennial was curated by the curatorial collective WHW / What, How & for Whom with a theme borrowed from Bertolt Brecht’s *The Threepenny Opera*, “What keeps Mankind Alive?”.⁴³ By posing Brecht’s

⁴² “Burn it or not?” was referring to the fire in AKM dating back to 1970s as well as carrying a secondary implication about the ongoing discussions since 2007 on whether to demolish the building or not. “World Factory” alluded to this huge trade center’s role in urban economy and included artworks focusing on economy, production and labor. Antrepo was divided into two sub-themes: “Entre-polis”, incorporating the multiplicity and diversity within the city and “Dream House” which consisted of a second floor in the building, with a touristic Istanbul view certainly appealing to international visitors.

⁴³ “What Keeps Mankind Alive?” is a song composed by Kurt Weill with lyrics of Bertolt Brecht for the music drama *The Threepenny Opera*. It is an agitprop socialist anthem expressing that the comfortable lifestyle enjoyed by the rich is paid for by the suffering of the masses.

fundamental question as a curatorial conjecture, WHW aimed to ground biennial on a negotiable terrain – rather producing an endless series of parallel worlds - asking to the artists what art can do for today’s world and its economic and political conditions. They intended to declare the necessity of an order based on equality and freedom, which is only possible with communism, while being aware of the fact that biennial is a critical component of culture industry. 11th Biennial symbolically became the ground on which public discussions about the relationship of art and capital were raised. As a result of combining an anti-capitalist theme with Koç Company’s dominating sponsorship, 11th Biennials was severely criticized. The oppositions were embodied in Express magazine’s cover of September 2009 issue: “What Keeps Capital Alive?” Including an interview with the curators, the issue’s editorial ended with the following sentences:

This is how capital lives, it survives through exploitation. The heroes of the cruel exploitation in Turkey are not only philanthropists but art lovers as well. As they build Ramadan tents for the poor, they offer a biennial to well-offs and the opponents of the system. Top all, with a spice of Brecht. What can one say, except repeating what Mayakovsky said in A Cloud in Trousers: Out with your love, out with your art, out with your religion (p.3).



Figure 3.15 : The Cover of *Express* Magazine, September 2009 [Url-17].

The 11th edition of Istanbul Biennial was held in three venues: Antrepo No.3, Feriköy Greek School – a defunct school that was for the first time used for an art exhibition – and Tobacco Warehouse which has been transformed into an art gallery since its first use as exhibition venue for the 9th Biennial.



Figure 3.16 : Venues of the 11th International Istanbul Biennial (Atıcı, 2013).

Departing from the work of Cuban American artist Félix González-Torres, the 12th Istanbul Biennial⁴⁴ was entitled as “Untitled (12th Istanbul Biennial)” under the curatorship of Adriano Pedrosa and Jens Hoffmann. Curators explained the reason of why they left the biennial untitled as to emphasize the understanding of González-Torres, for whom, “meaning is always changing in time and space” (p.) and further indicate their curatorial approach which intended to discuss two aspects of contemporary art: “art that is concerned purely with aesthetic and formal matters, and art that overtly addresses political and social subjects” (p.). In that sense, it is possible to say that 12th edition embraced the political discussions inherited from the previous one.

The biennial was comprised of five group exhibitions and more than 50 solo presentations, hosted in a single venue: Antrepo No.3 and 5⁴⁵ in order to concentrate on the exhibition itself rather the city. Group exhibitions were classified in accordance with the specific works of González-Torres – “Untitled (Abstraction)”, “Untitled (Ross)”, “Untitled (Passport)”, “Untitled (History)” and “Untitled (Death by Gun)”.

⁴⁴ Firstly in this edition, Istanbul Biennial was named without mentioning its ‘international’ character. It is possible to relate this alteration with the globally changing position of Istanbul.

⁴⁵ The theme of 12th Biennial “Untitled” was also supported with the architectural design of venues which was carried out by the Office of Ryue Nishizawa. Nishizawa created a multitude of autonomous spaces within the large Antrepo buildings for solo presentations and group exhibitions. Each space having several openings for circulation provide visitors to define their own exhibition route. It made possible to encounter with an art project more than one time and to experience the changing meaning of it in accordance with what was seen before it. Nishizawa used color-coding to differentiate the spaces of solo presentations and group exhibitions. The walls of group exhibitions were painted gray while the solo presentations’ walls were painted white.



Figure 3.17 : Venues of the 12th Istanbul Biennial (Atıcı, 2013).

The last edition realized up till today, 13th Istanbul Biennial was curated by Fulya Erdemci with the title “Mom, am I Barbarian?” which is a quote from Lale Müldür’s book of the same name. Erdemci aimed to focus on public domain constructed on three axes: 1. “Theoretical axis asks how we can rethink the concept of multiple publics” (p.25), 2. Practical axis focusing on “the urban public spaces and the urban transformations” (Scardi, 2013) and 3. Artistic axis built upon the concept of ‘barbarian’ with regards to “the unknown or yet to be invented languages as well as art’s and social movements’ relation with poetry” (Scardi, 2013).

13th Biennial was held in five different venues: Antrepo No.3, Galata Greek Primary School, ARTER, SALT Beyoğlu and 5533.

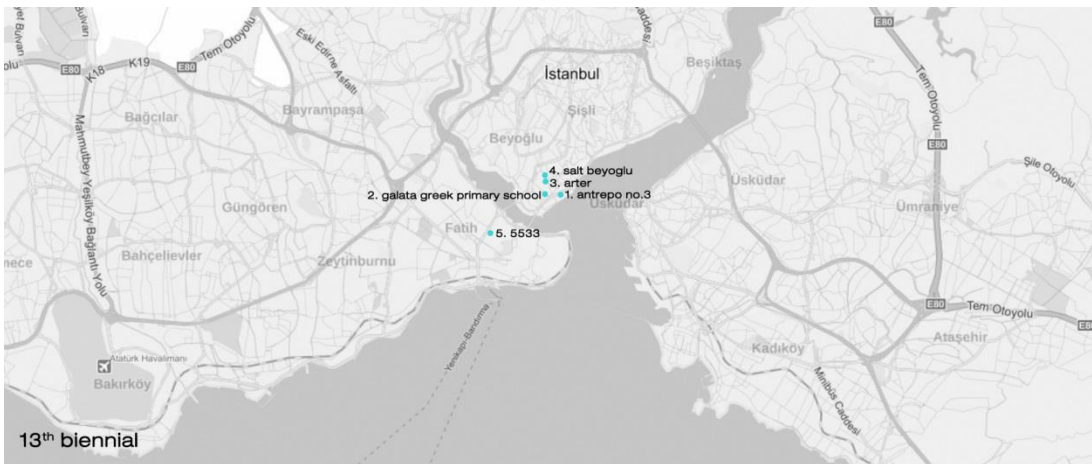


Figure 3.18 : Venues of the 13th Istanbul Biennial (Atıcı, 2013).

In the lights of these introductions about the venues of each edition, it could be read that Istanbul Biennial has experienced two critical shifts in terms of exhibition places throughout its history. As represented in Figure 3.19, the first one is the usage of

Antrepo building for the first time in 4th International Istanbul Biennial. As mentioned before, René Block had a significant role in inducing authorities for the usage of Antrepo buildings as biennial venues. After that, the usage of Antrepo buildings in most editions created the perception of Antrepo as the main venue of Istanbul Biennial. The second shift is the radical exclusion, even rejection, of the venues in Historical Peninsula for the 9th edition to escape touristic perception of biennial – the foundation of which was laid in the 3rd Biennial.⁴⁶ However, with the venues concentrated in another historical district of Istanbul – Beyoğlu/Pera, it is hard to claim that it achieved its goal. The venues in most living district of city – ‘a real urban location’ where everyday life of the city flows 24 hours – define a new type of updated touristic route.

In order to elaborate the power of contemporary art for constructing public realm, this study focuses on art practices held in Istanbul Biennials. After giving brief introductions about each editions of Istanbul Biennial, this chapter will continue with questioning Istanbul Biennial in terms of space, spectatorship and publicity trio.

⁴⁶ The first biennial curated by Vasıf Kortun, 3rd International Istanbul Biennial was organized with a similar goal – to escape from touristic recognition of biennial. For that reason, Kortun had determined to use a single venue with no touristic reference, Feshane.

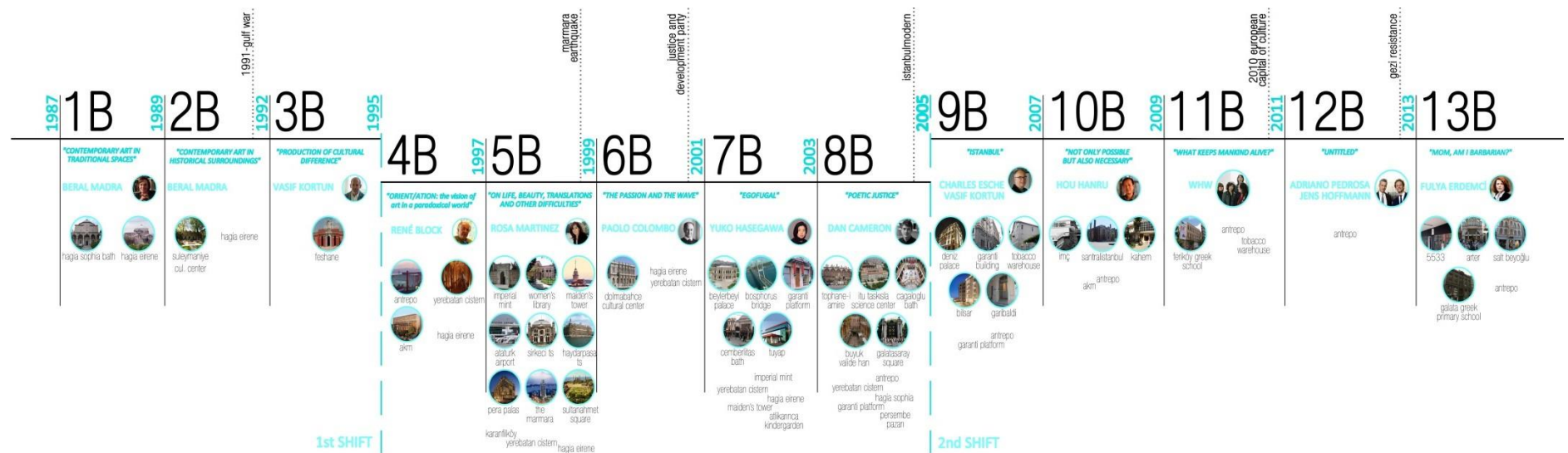


Figure 3.19 : Timeline of Istanbul Biennial (Atıcı, 2013).

3.3 Re-reading Istanbul Biennial

Today's art world is rapidly producing new centers to take international attention of artists, curators, art critics, collectors and to claim membership of the international art scene. As it is mentioned in the previous chapter, especially in the post-1980 period, the increasing importance of city-based cultural tourism caused a boom in contemporary art biennials as one of the efficient ways of presenting city image to the world.

Modern art – which was appeared as a western code of cultural policy and society in early 20th century Turkey – is transformed into an efficient apparatus of corporate culture and elitism after 1980. The developments in the post-1980 cultural scene, such as the emergence of institutions/events providing room for international cultural exchange, mushrooming art galleries and publishers supported by banking companies and museums owned by large capital groups, have reflections on Istanbul, as well. Although the 1970s were a preparation process for Istanbul Festival, the 1980s realized an almost unattainable dream: emergence of five different festivals, one of which is International Istanbul Biennial, in less than a decade. International Istanbul Biennial has been trying to keep with the global biennialization process of art world, link the city to global artistic network and ascribe a cultural capital/world city status to Istanbul since its initiation in 1987. Istanbul Biennial emerged into a stream of artistic activities, events, performances carried out through the year, using economic and strategic sources from different administrative bodies, and diversifying audiences.

In this study, it is intended to understand the Istanbul Biennial not only as a tool for city promotion and branding but also as a realm exploring the alternative ways of discussing social, political and artistic issues even though being embedded in the existing neoliberal system. Throughout its history, Istanbul Biennial had experienced several shifts – trying different models, curatorial strategies, focus of themes – in accordance with the developments in global and local art sector. The unique relationship between city and art proposed by biennials necessitates a more inclusive publicity when compared to museums and galleries. From this point of view, it is crucial to elaborate Istanbul Biennial grounding on three concepts: publicity,

spectatorship and space in the light of theoretical discussions carried out in previous chapter.

3.3.1 Publicity in Istanbul Biennial

Manuel Castells (1996, 1997, 1998), in his book series of *The Information Age*, mentions the uneven distribution of wealth, increasing social segregation and socio-spatial polarization with the effect of information age. In post-1980 period, the shrinking of the state necessitated neoliberal economic contribution in many countries ranging from strong welfare states to developing countries; accordingly it paved the way for private sector support for culture (Ünsal, 2009, p. 177). Private sponsorship started to be conceived as an alternative and new blood for the field of culture and arts while contributing insufficient state investment in cultural infrastructure.

Today, Istanbul is suffering from the similar process of increasing social segregation and spatial fragmentation. Especially the last two decades was marked with economic liberalization and globalization of market which are widening the gap between white-collars working in multinational corporations and blue-collars mostly employed in manufacturing, construction and lower jobs in different services. Keyder (1999) argues that after 1980, Istanbul experienced a process redefining social classes through consumption culture with the contribution of restaurants, clubs, concert halls and exhibition areas. Military coup in 1980 had also a critical role on integration of Turkey with global economic and political system. Liberalism, consumerism and global integration were perceived as a new discourse of freedom in the repressive atmosphere of military regulations.

The increasing support of capital raised the questions about ‘the autonomy of art’. Can art escape from the censorship when sponsored by private sector? Or can art be autonomous under the financial control of sponsors? Freeland (2001) refers to the explanations of the director of Metropolitan Museum of Art about the ‘hidden form of censorship – self-censorship’ (p. 103), for instance censoring the exhibitions’ contents in line with the sponsoring companies’ interest. However, in Turkey, self-censorship is ever-present regardless of being sponsored by public or private (Yardımcı, 2005, p. 110). Artists and intellectuals are critical subjects who should always be kept under control since they have the power to criticize the policies of

state or companies. The work of Hale Tenger called “I Know People like These” exhibited in the 3rd International Istanbul Biennial is one of the first examples coming to mind. The work shown in Figure 3.20 brought Tenger to justice since the work was considered as an insult to Turkish culture and Turkish flag. This reveals the fact that private sponsorship does not prevent state’s censorship but further complicates the situation.

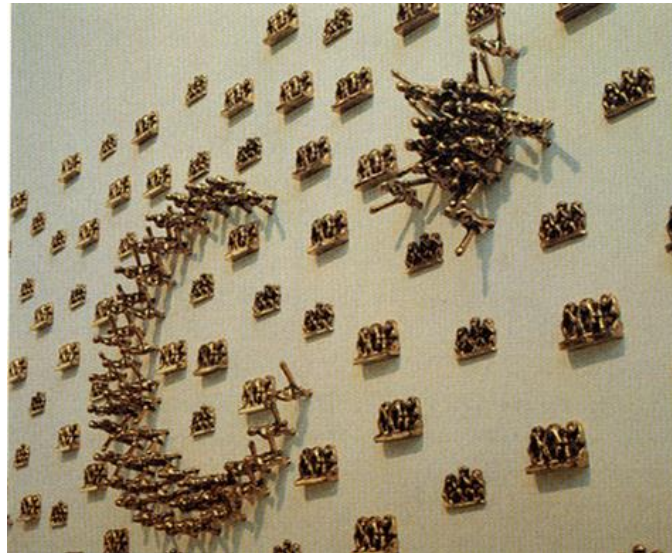


Figure 3.20 : Work of Hale Tenger from the 3rd International Istanbul Biennial [Url-26].

Richard Burt (1994) in his book entitled *The Administration of Aesthetics: Censorship, Political Criticism, and the Public Sphere*, discusses about the new form of censorship. In line with the modern politics, censorship is started to be used to tame certain discourses not only by allowing them to circulate but also by joining them in a sort of performance rather repressing them. Within the ambiguous borders of this new form of censorship, several works criticizing the structure of Istanbul Biennial and its sponsors could take their places in biennial exhibitions. One of the works exhibited in the 13th Istanbul Biennial, “Networks of Dispossession” is a good example of this situation. Three connected mappings revealing the relations of capital and power within urban transformation in Turkey tames the anti-capitalist discourse through indicating the place of 13th Istanbul Biennial sponsors in this network.

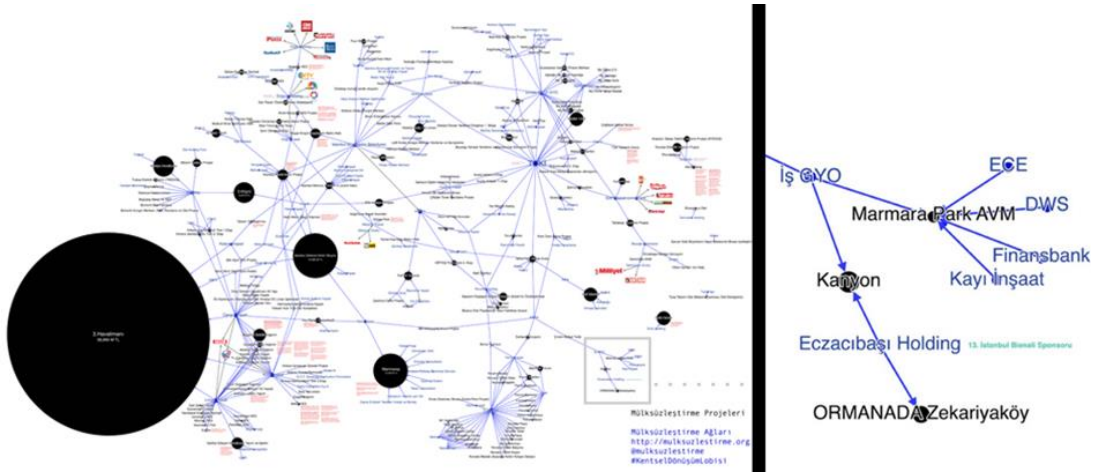


Figure 3.21 : “Networks of Dispossession” from the 13th Istanbul Biennial [Url-27].

Diego Bianchi’s installation work, “Market or Die” from the same biennial could be shown as another prominent example of this taming process. The work located in the ground floor of SALT Beyoglu was the representation of a resistance space (with its tents, barricades). Including such a work in Istanbul Biennial, especially soon after Gezi Resistance, means that the organization team regarded biennial as the continuation of resistance although the theme of the biennial had been determined a long time ago. This attitude was also supported by the introduction texts of director, Bige Örer, and curator, Fulya Erdemci. While Örer (2013) indicates that the socio-politically transformative experience of Gezi Resistance matched up with the aims of biennial in these words: “initiate and facilitate innovative opportunities for thought and deliberation with a fresh, new language, and a new imagining of the world around us that would render the exhibition’s transformative fields of thought and negotiation possible” (p. 16), Erdemci goes a step further and claims that biennial “reads the victors of the given system from the perspective of the oppressed, thus rethinking the figure of the recluse, outcast, bandit, anarchist, revolutionary, poet or artist as one who parts the seams of the system, rendering what lies outside it possible in the present day context” (p. 31). On the other hand, before Gezi Resistance, during one of the panels organized under the title of ‘Public Alchemy’ as a part of 13th Istanbul Biennial, it is known that curators of the program were protested by a group of artists in order to criticize the relationship between art and capital. However, performance of protestors was terminated by security guards and reflected as violence and vandalism in the statement published in the official website of the biennial.



Figure 3.22 : Diego Bianchi’s Work “Market or Die” from the 13th Istanbul Biennial [Url-28].

This circumstance was not the first time that the Biennial encountered protest demonstrations. The 11th Istanbul Biennial having an overtly political conceptual framework inherited from Brecht – What Keeps Mankind Alive? – was protested by an anti-globalist group Beğenal⁴⁷. The alternative poster produced by the group transformed the theme of the edition into “This is How Mankind Pukes!” with the illustrations of logos that appear in the original poster, but in altered versions: “çok”, “ürkcell” (scarecell), “cezacıbaşı” (head of punishment) and so on. The reaction of curators and the Foundation was not similar with that of Fulya Erdemci, protest demonstrations were welcomed with no intervention, moreover, the creative performance of them were thought as a part of the biennial by foreign guests. This scene could be read as symptomatic of the neoliberal system’s embracement of any opposition against itself with tolerance. Boris Groys (2008) states that “in the best case, art could be used merely for designing, for aestheticizing the already existent oppositional, emancipator political movements – that is, it could be at best merely a supplement to politics” (p. 13). Actually, he believes that art has no autonomous power of resistance; its forms of inclusion and exclusion, its rules and conventions are reflections of the dominant social structure.

⁴⁷ A play on word deriving from the ‘biental’ can be translated as ‘choose and buy’.



Figure 3.23 : The Poster of the 11th International Istanbul Biennial [Url-29] and Alternative Poster Produced by Beğenal Group [Url-30].

The self-censorship structure and attempt of taming marginalized discourses could also be correlated with IKSİ's intention of being 'suitable'. Having equal edges to different political views facilitates to find financial support from public funds and wider range of private sector. The Foundation embracing an apolitical identity stands apart from a well-defined political stance, which conflicts with the global art institution's economic interests. As mentioned by Yardımcı (2005, pp. 107-108), the definition of 'suitable' has been affected and transformed by the political parties in power and the power relations built with capital through sponsorship structure.

After the first two editions sponsored by Halil Bezmen and Asil Nadir, the biennial embraced a professional sponsorship system beginning from the 4th edition. Corporate sponsorship structure developed throughout the process constituted one of the major contradictions dominating public debates around and opposition toward the Biennial. While Istanbul Stock Exchange was the main sponsor of the 7th edition and Japanese Tobacco International of the 8th, the 9th was co-sponsored by Abdi İbrahim, Aygaz and Opet. Sponsorship structure of the biennial, especially Japanese Tobacco International's sponsorship took the attention of Chin-tao Wu, who conducted a research study on the Biennial's financial resources. In the interview of Yardımcı (2009), Wu stated that the most striking aspect of Istanbul Biennial is the extreme visibility provided to the great number of local sponsors compared to other biennials

around the world involving the major visibility of arts councils or institutions besides a relatively smaller number of corporate sponsors appearing with reduced visibility.

The visibility provided to sponsors of biennial reached an unprecedented scale with the sponsorship of Koç Company, starting from the 10th edition of 2007, as a part of a larger contract involving the company's 10-year sponsorship. A large-scale advertising campaign emphasizing that the Biennial was organized by Koç Company transformed the theme of the 10th edition "Not Only Possible But Also Necessary: Optimism in the Age of Global War" into "Art Has Never Been That Optimistic". This situation reveals the ambiguity and contradiction in the nature of biennial as an intriguing phenomenon. Whereas the Biennial suggests conceptual frameworks directly touching upon socio-political issues, it is obviously integrated to the capitalist system.

The biennial willingly offers a temporary festivity to its international visitors and invites both the artworks and the city into play. This is a world of amazement, traveling, ambition and networking where organizers, curators and cities compete in realizing 'the best biennial'. However, this is also a world where curators, critics, artists, social scientists and activists come together to discuss social and political issues through popular concepts like identity, gender, multiculturalism, ethnicity, etc. The question of Zukin (2004) "Does identity depend on defining oneself with or defining oneself against the city?" (p. 197) could be percipient for the context of the Istanbul Biennial while discussing on the social reproduction of difference through ethnicity and identity issues. While Istanbul is being internationally promoted through its history, heritage and culture, the Biennial has taken a stance towards understanding and questioning the differences within the city with the works focusing on the Armenian genocide, journalist murders, class divisions, spatial segregation, the lack of laws protecting women's rights, etc. However, it is hard for biennials to escape its exhibitionary logic that often turns all the works with political content into a festival, a phantasmagoria.

Many social and cultural formations in the society – Armenians, Jews, Anatolian Greeks, Kurds – which were suppressed in the first years of Turkish Republic, started to be emphasized; however, just as cultural accessories. Re-integrating marginalized groups is as much a cultural process as economic. Rich cultural context of the city promises the more welcoming characteristic for global wealth. Especially in spatially

segregated areas, cultural interaction is more crucial in connecting different segments of society. In that sense, cultural differences should condense into a participative urban culture rather dividing the city into sub-cities that are juxtaposed but disconnected. However, the possibility of connecting different social groups might be endangered if cultural richness used to maintain the distinction through elitism and cultural hegemony. In that case, culture becomes subtle means of exclusion. The increasing power of private sector through institutions means the exclusivity of the public realm created by culture. The tastes, feelings, understandings defined by cultural capital draw the line between layers of society. Individuals sharing the common tastes, consuming habits and lifestyle constitute a certain kind of temporary community through hierarchy of tastes. In the constitution process of these communities, cultural capital transforms into symbolic capital – prestige.

A step further in exclusivity of space and distinction of social layers is ‘ID’⁴⁸ project of IKSİV introduced in 2002. The project consisting ‘tulip cards’ – tulip is the symbol of IKSİV – in three different colours representing the varying prices of them and opportunities they offered. Tulip cards provide card owners various benefits such as limited number of cheaper tickets, priority in some performances and discounts in certain restaurants and stores. The ‘ID’ project aiming to collect extra fund for festivals exposes the questions about the exclusivity of the event, as affordable or not, the introduction of a membership system and the establishment of insiders/outside geography. The ‘symbolic community’ defined by symbolic boundaries – just as ID project – results in ‘symbolic space’, which is a social space gated by tickets and membership cards, and controlled by economic and cultural capital.

3.3.2 Spectatorship in Istanbul Biennial

International Istanbul Biennial, which was emerged with a discourse of creating an interaction medium between local and global art circles (people, artists, institutions, art critics), should enable the broader public access compared to conventional art institutions. Admitting museums and galleries get a limited number of people, bringing a large-scale artistic event to a city requires reaching a greater number of

⁴⁸ Although ‘ID’ comes from the abbreviation of ‘İstanbul Dostları’ (Friend of Istanbul) in Turkish, it also refers to ‘identity, identity card’ in English supporting the elitist attitude of the project.

people. After the last edition of Istanbul Biennial, it is announced that 13th Biennial achieved the highest number of audience in its history with 337.429 visitors. Although it is an important part, the main interest is not necessarily the amount of people; but the nature of public encountering art and alternative ways of interacting with audience suggested by the Biennial.

In that sense, the 9th edition proposed a significant shift with the initiation of 9B talks during the preparation phase of the biennial although conferences and talks have been a part of the biennial since the 4th edition. The argument beneath the 9B talks was that the biennial is in fact a process, rather than a mere exhibition. The audience was invited to meditate upon this process with the curators and other agents involved. However, the biennial conferences are usually attended only by artists, curators, critics and academicians who are already part of the process. Although the Istanbul Biennial has been seeking for alternative ways (extending talk and conference series to other cities than Istanbul, such as Diyarbakır, Mersin, Antakya) to interact with its audience, this interaction is limited with the degree of public interest, which is hard to increase.

For the biennial comprising of more than a hundred projects, one full visiting day would not be enough to understand all the works in the biennial especially for the audience other than art professionals or engaged visitors. On the other hand, giving a full day of leisure time to a single event is not a rational choice. Bourdieu and Darbel's (1997) research study on museum visitors could be explanatory. They claimed that aesthetic pleasure is based on the individual's background and knowledge of the relevant artistic codes. Accordingly, the average time spent on a visit often depends on the education level and social class: "from 22 minutes for working-class visitors, to 35 minutes for middle-class visitors and 47 minutes for upper-class visitors" (p. 37). It can be deduced that visiting the biennial, for most of the visitors, is an experience that one cannot concentrate on each work to get informed.

Purbrick (2001) states that "visiting an exhibition distracts from the repetition of daily matters and looking around the exhibited collection encourages reflection on objects by prohibiting their habitual use: suspending the practices of culture for its contemplation" (p. 5). Reminding the Bakhtinian approach mentioned in the previous chapter, this 'mode of processional theatricality' has been taken a step further by

Peter Schjeldahl (2007): “Mixing entertainment and soft-core politics, festivalism makes an aesthetic of crowd control. It favours works that do not demand contemplation but invite, in passing, consumption of interesting – just not too interesting – spectacles”. Thus, the Biennial can be considered as a spectacle in which the audience is both entertained and satisfied as a citizen who fulfilled her/his duty of awareness. The socio-political issues represented in the secure and easy environment of the Biennial recall Žižek’s “opium without opium” approach (Žižek and Daly, 2004):

On today’s market, we find a whole series of products deprived of their malignant property: coffee without caffeine, cream without fat, beer without alcohol... And the list goes on: what about virtual sex as sex without sex, the Colin Powell doctrine of warfare, the contemporary redefinition of politics as the art of expert administration as politics without politics, up to today’s tolerant liberal multiculturalism as an experience of Other deprived of its Otherness (the idealized Other who dances fascinating dances and has an ecologically sound holistic approach to reality, while features like wife beating remain out of sight)? (p. 105)

In that sense, it would not be wrong to say that Istanbul Biennial – comprising of lots of works touching to socio-political issues – provides the audience a sterilized environment where ‘the other’ is encountered inside a screen or frame within a soft-core political context, just like universal expositions exhibiting ‘barbarian’ communities to civilized ones. In the sanitized environment of the Biennial, visitors could establish relationship with whom they do not even make an eye contact in real life, without endangering themselves.

What Bennett (1995) and Duncan (2000) said for museums – the didactic mission of them in order to lift intellectual level of society and construct civilized population – is also valid for the Istanbul Biennial. The main difference between the attitudes of these two institutions comes from their varying definition of civilization. Whereas museums aimed to construct the citizen of newly established nation states and impose the modern subject identity mostly based on national narrative, the citizen, who is aimed to achieve by biennials, is mostly upper class, educated and especially consuming subject who is aware of the cultural and artistic activities. The Biennial transmits its message through experience of reaching self-awareness. Artworks declaring the reality of social, political and cultural conditions invite the audience to meditate upon the relationship between his/her bodily existence and society. Apart

from educational program involved in the Biennial, it is pedagogical in nature rather than didactic.

On the other hand, the differentiation between the audience of conventional art institutions and the Biennial constitutively bases on the interwoven relationship of biennials with big corporations as sponsorship structure. The problem of finding financial support for the biennial brings the dependence on capitalist bourgeoisie. It is known that Koç Company has been the main sponsor of Istanbul Biennial since 2007, and its sponsorship will last till 2016. Besides, sponsors from a wide array of sectors are financially supporting Istanbul Biennial since its initiation. The sponsorship structure of the biennial enables a sort of a communication between corporations and their target consumer. Instead of direct advertising, being a sponsor to a large-scale artistic event like biennial provides more powerful means of building a prestigious image for corporations, even though it is the indirect way of promotion. Especially in the case of continuous sponsorship, the association between the sponsor and urban culture is constituted by juxtaposing symbols of corporation identity – name, logo – and artistic and cultural event. Such that, Koç Company's advertising and marketing campaigns complicated the situation by blurring the difference between the organizing foundation, IKSİ and the company itself. Being the sponsor of artistic events undertaken under the title of 'social responsibility' shows businesses' increasing willingness to "emphasize their prominence in the city's symbolic economy" (Zukin, 2004, p.23).

Although it is aimed to be reflected as a cultural contribution of corporate sponsors, rather than a marketing strategy, biennial receptions with high-profile attendance, high society magazines publishing the interpretations of celebrities reveal the elitist approach of it. On the other hand, the promotion of the Biennial as a high culture event by ostentatious celebrations and media helps to be memorable of biennial in the future. Greenhalgh (1988) argued that on the 1789 Paris national exhibition, the most memorable aspects of the event were not the exhibitions themselves but "the splendour of the setting around them" (p.5). Thus, it could be said that through the collaboration of the Biennial and corporations; while sponsors prove their social responsibility and support given to art, the Biennial secures its presence and continuity in people's minds.



Figure 3.24 : Pages from Şamdan Plus Magazine, vol.484 (25th September, 2013) [Url-22].

According to observations from the guided tours of biennial exhibitions, most of the visitors behave as spectators who try to get the ‘real’ meaning inherent in the artwork. Instead of experiencing the artworks and interpreting them, they are willing to learn what the artist wanted to express as perfect examples of autonomous, modern, civilized, bourgeois subject that is aimed to be created. Although biennials differentiate themselves from galleries and museums through transmitting their message with creating self-awareness, it is not given enough importance to experiences and interpretations of the audience. As one of the important criteria in constructing audience, reaction and response of visitors show to what extent the Biennial transmitted its message. If the heterogeneity of audience and the multiplicity of their experiences with the works are ignored, it means that the Biennial is repeating some kind of ‘life-erasing’ characteristics of gallery.

3.3.3 Space in Istanbul Biennial

In spite of the fact that contemporary art biennials deriving from the original Venice model are still based on national representation model, the Istanbul Biennial differentiates itself from this model through using diversified spaces within the city. For the each edition of the Biennial, the curator makes a selection of venues in line with the conceptual framework. The artworks located in the venues reflect the curator’s structure established to emphasize specific interrelationships, rather than a

hierarchical order. Timothy Mitchell (1991) points in *Colonising Egypt* that hierarchical exhibition model is an internalized knowledge of contemporary art biennial phenomenon so, any opposition to national representation and hierarchical order could be considered as an attempt to destroy the subservient position of geographical periphery.

The 'space' created through artistic and cultural events forms a connection with the society, a place of gathering and negotiating identities, and thus a way of overcoming the alienation which is more evident in metropolis (Zukin, 2004, p.187). The art that is not stuck in the space of museum and gallery should offer alternative encounters, relationships with public. While the visitors of an art gallery or museum are predictable, biennials suggesting the usage of urban area as a stage for exhibition or performance would reach different layers of society more easily. In that sense, using buildings designed for different functions for exhibitions enables reaching more people. From this point of view, it is crucial to elaborate how Istanbul Biennial is using urban space and different structures for exhibitions.

Harvey (1989, p.5) indicates that the city is like a theatre, "a series of stages upon which individuals could work their own distinctive magic while performing a multiplicity of roles". Biennials – providing alternative roles for individuals – create a certain kind of space, shaped by the activity itself and its time, the choice of venue, the usage of urban space and so on. This section aims to come up with the answers of what the difference between the space of conventional art institutions and biennial is.

In breaking the conventional definition of art based solely on art forms like painting or sculpture, Istanbul Biennial has an important role on bringing the everyday lives of people, especially through the performance arts and video arts. The formal visual features of the artwork originate from modernist view of the artwork. From this perspective, the aesthetic value is present in its visual perception and recognition of its formal qualities. The formal characteristics of a work are the qualities distinguishing the work of art from other objects. It would not be wrong to say that Istanbul Biennial is a strong apparatus transforming the conventional understanding of artwork in people's mind. Including lots of projects without any reference to their formal characteristics makes the establishment of connection between artworks and audience easier.

Even if it is hard to encounter with museological devices (big name labels, frames, red stripe used to separate the works) which are claimed to be used in order to underline the higher value assigned to artworks (Crimp, 1997) in biennial venues, the artworks cannot properly integrate with the audience, break the borders of being safe, isolated and untouchable. Admitting the presence of artworks that people touch, write on it or paint it; however, these interactions are mostly predesigned actions by artists and being kept under the control of security measures.



Figure 3.25 : An Installation Work from the 13th Edition Allowing the Touch of People [Url-23, Url-24].

The issue of controlling the exhibition space is mostly related with the sponsorship structure of the biennial as discussed in previous sections. The financial hegemony of private sector on biennial means that the public realm created by this kind of artistic event “owes so much to private sector elites” (Zukin, 2004, p.32). Even if sponsors do not intervene directly on the issues of biennial venues and agenda setting, biennial organizers know their preferences. For instance, it is more difficult to obtain funding for venues which are not in the central district – including Historical Peninsula, Taksim/Beyoğlu district and at worst Kadıköy, because of the limited visibility they offer. In order to increase the number of audience exposed to sponsor’s name and logos, biennial venues cannot break the boundaries of central Istanbul – which is a very limited part of the city. Besides this, the commencement and expiration dates of the biennial should be arranged in accordance with the dates of other artistic and cultural events, not only within the city but throughout the world. Aiming to organize the cultural agenda and route for international art critics, artocrats, artists and media necessitates the coordination of time and location between different events in different countries. In this respect, it is not a coincidence for the Istanbul Biennial and Artinternational Istanbul to be opened in the same date (Artun, 2013c). The

influence of corporate capital on the selection of biennial venues and agenda setting – declaring the certain concern to match the content of biennial with their target markets – reveals questions about the legitimacy of biennial venues as public realm.

Another critical point that should not be missed is the temporal usage of biennial venues as a result of biannual order, which offers enough time to forget and create the desire to visit it again. The afterlife of biennial's ephemeral experience depends on how well it has been archived, catalogued and written about as well as the extent to which it is spread through the personal memories, informal anecdotes, rumours and fantasies (Esche and Hlavajova, 2009, p.101). Admitting the complex structure of biennial in terms of multitude of interrelations between artworks and audience, it is almost impossible to document all the aspects of it. Even though a past biennial can be explored through archived materials, it cannot be experienced again – even if it is installed as it was originally installed – since it points out a particular moment in the past. Biennial offers a one-time experience in terms of temporality and spatiality by representing multi-layered picture of the present.

Here, the main question should be asked that how biennials could be transformative within its ephemeral nature. Site-specific artworks can be considered as critical tools in terms of the unique relationship constituted with its environment. As Crimp (1997) said modernist art tradition defining the artwork siteless and homeless makes possible the voyage of the artworks to different environments. However, when artwork is conceived, the change in the placement of the work destroys the meaning of it. The understanding of site could not be stuck in the limits of physicality; it is more about the relation of artworks with physical and practical conceptualization of space. Several examples can be given from different editions of the Biennial, such as “Invisible Istanbul” from the 13th edition, “Mind the Steps” from the 9th edition, and so on. To understand the conception of space and site-specificity of Istanbul Biennial, it is necessary to refer Lefebvrian social space and De Certeau's understanding of space. Lefebvrian space which is socially produced points out to the active utilization, actualization of exhibition space. The emphasis was not on how the space is changed by the furniture put inside or removed from there but on the event created in that space which reorganizes the relations of the subjects to each other each time. Site-specific artworks refer to the multiplicity of possible experiences in a certain space within the daily use of space and rhythm of daily practices. Lefebvre's (1991)

spatial practices and lived space are helpful to grasp the construction of space. Daily routine, urban reality is based on spatial practices but lived space refers to the appropriation of space by lived experience. An art project going on in the urban area makes this space a completely different space for a short period of time. Space is not pre-determined in that sense, is realized in practice (De Certau, 1984).

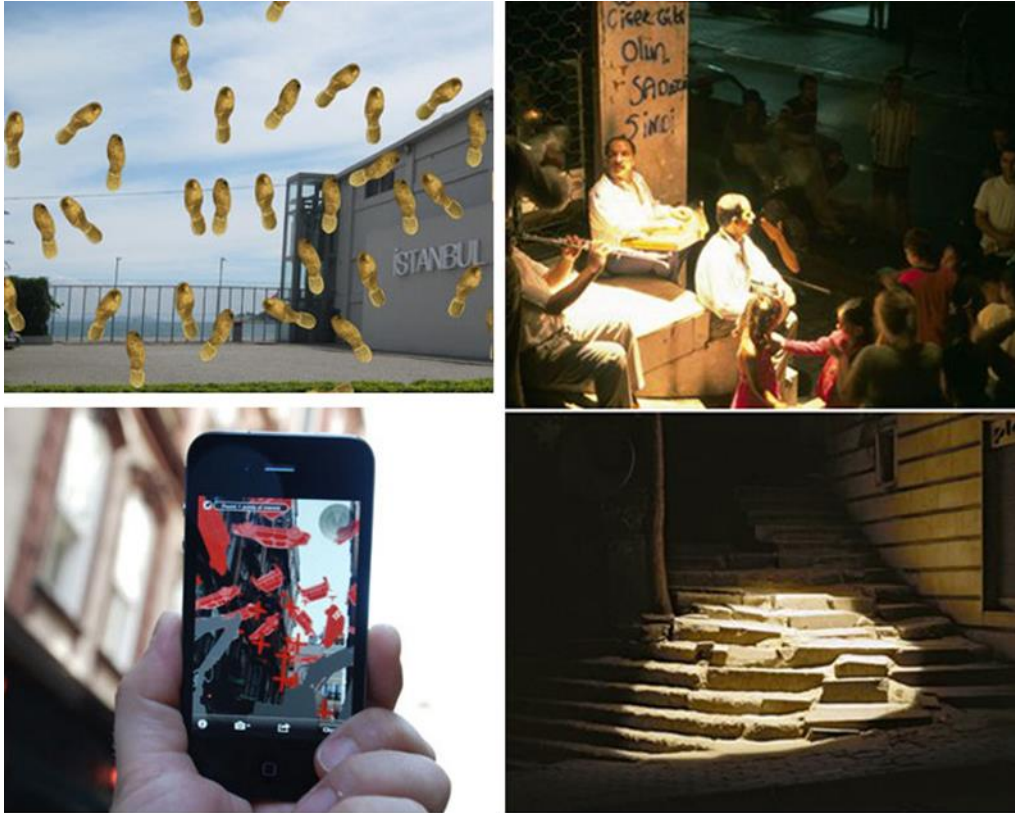


Figure 3.26 : “Invisible Istanbul” from the 13th Istanbul Biennial [Url-31] and “Mind the Steps” from the 9th International Istanbul Biennial [Url-32].

When the space is conceived in terms of practices it proposed, artwork could make transformative effects on the space while the artwork itself is transformed and created during the process. Each site-specific project has a residue, a memory affecting the following project placed in the same area, even if the work is completely different. Previous projects had an effect on the future projects but in each project, it is possible to generate a new ground of relations. The statement that Lefebvre offers about the generative and at the same time limiting quality of space can be relevant at that point. Social space is the result of previous actions and the origin for new ones. Usual and established use of the space can be made visible by offering very different spatial experiences operate in that area. It could be mentioned about several works suggesting new experiences challenging to daily use of that area.

In Richard Schechner's (1993) terms, these projects can be considered as an experience of the transformation of space. This ephemeral experience has the potential to make people realize that the assumed identities are not given and unchangeable and carry the potential to give birth to new ways of thinking. Through thinking of De Certeauian 'tactic'⁴⁹, they challenge the imposed system, routine of everyday life and reveal the potential of new sociabilities with their construction of space.

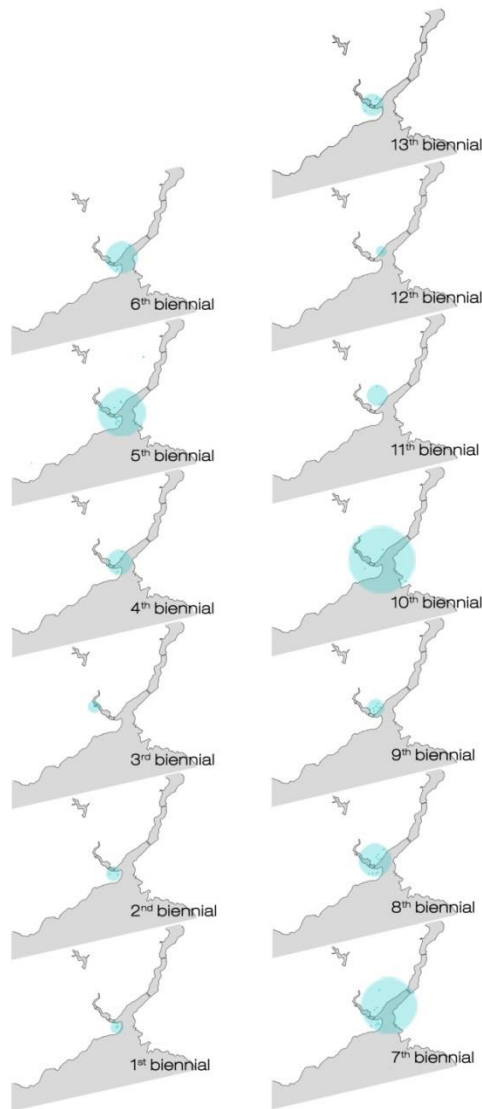


Figure 3.27 : Expansion of Istanbul Biennials in the City through its History (Atıcı, 2013).

⁴⁹ Michel de Certeau develops the concepts of 'strategy' and 'tactic' to explain the unconscious navigations of individuals. While 'strategies' are pre-determined actions under the control of power, 'tactics' are used to describe the actions of individuals in everyday life that are not fully determined by the rules of power, on the contrary, they are produced against to 'strategies' of power structures.

As the consequence of this chapter, Figure 3.27 is useful to understand how the relationship established between the biennial and urban space is limited as a certain district. Throughout the history of Istanbul Biennial, it is rarely seen the usage of areas apart from Historical Peninsula, Beyoğlu and Kadıköy. The usage of very limited area as biennial venues shows that within the sponsorship system (especially with the effect of visibility concern), it is almost impossible for the Biennial to spread its spatial influence through the city.

4. CONCLUSION

In the light of the examples given in the previous chapters, an overall review of the theoretical discussions in different parts of this study will be carried out in this section.

Firstly, elaboration of ‘public art’ concept has revealed that the term public art is a broad term comprising of many different art practices. Since public art is defining itself as an alternative and challenge to museums and galleries in terms of selection of space in displaying art, the theoretical discussion started with how public realm defined and used, the conventional art institutions’ ideology, construction of space and audience. Museums and galleries’ separation of art from daily life is claimed to be handled by engaging art with every day life through public art.

Throughout this study, the notion of publicity is questionized in accordance with two critical notions – space and spectatorship – in order to understand the criteria defining the public art. The conceptualization of space is a critical issue because different space conceptualizations offer diversifying public art practices. The potential of public art in transforming space – which is the main motivation of this study – necessitates an understanding of space, which is not limited with its physicality. A temporary redefinition of space through public art bases on its interaction with everyday life. This interaction reveals second critical concept for public art, spectatorship. Public art has the potential of emerging different subject positions and interrelations through suspending social hierarchies, altering the positions of artist and audience by defining them as cooperators in the creation. Thus, public art practices are claimed to have the potential of creating alternative platform for changing positions of actors, interactivity and play.

Taking this theoretical framework as a base, International Istanbul Biennial as one of the most prominent element of contemporary art world is selected to questionize in terms of publicity, its difference from museums and galleries. Admitting such a large-scale event including the name of its city in its title, it is responsible for the citizens of city and the city itself. Evaluating the Istanbul Biennial means untying the

knots of interpenetrated relations between varying actors: art dealers, funding institutions, governmental bodies, sponsors, artists and curators. Throughout the previous chapter, the questions about the possibility of public art for biennials, to what extent biennials can display public art projects and biennials as a platform full of decision-makers would propose what kind of alternative relationships were discussed.

After the first biennial – the Venice Biennial – held in 1895 with an exhibition structure that resembles the world exhibition's national representation logic (artworks were exhibited under national pavilions as representations of nations' progress), many biennial of 20th century embraced the Venice model. Although the Venice Biennial underwent considerable transformations through its history, it still stands out as one of the most significant biennails of today with keeping its national pavilion structure. In order to understand today's 'contemporary art biennial' phenomenon, the premise of 'contemporary art' should be explored firstly.

First emerged as a reaction to modern art's conventional techniques and boundaries of conventional art institutions, contemporary art relates itself to actual socio-political circumstances through new techniques such as installation, performance, video art, happening, etc. In line with the concept of public art, these new techniques redefined the relation between the artwork, space and the viewer as well through giving emphasize on the concept of 'experience'. Within the context of contemporary art, what the biennial suggests not the exhibiton of disconnected artworks but the connections, interrelations between different artworks. While galleries and museums still play crucial roles in this system, biennials constitute focal points concerning the promotion of local artists, the careers of curators and the invention of new centers for arts.

Whereas only seventeen biennials had been in existence for a hundred years after the initiation of the Venice Biennial, the last two decades witnessed the initiation of more than fifty biennials around the world. Similarly, the Istanbul Biennial initiated in 1987 after the military coup in Turkey. While the country was embracing the global neoliberal economic policies during this period, it was also dealing with the negative reputation of military coup, capital punishments, violence and violation of human rights. The transition to the neoliberal economy enabled the involvement of the private sector into the cultural scene of Turkey. In these conditions, the Biennial

format offered not only an opportunity to support local art production, but also emphasized the nation's modernized image and repositioning of Istanbul within the hierarchy of world cities. For that reason, first two biennials underlined the historical characteristic of Istanbul with their conceptual frameworks and venues whereas the 1990s witnessed a partial exclusion of heritage-centered themes. Throughout its history, the Biennial transformed from a primarily local art event into one of the most popular biennials within the context of world biennials. The increasing number of audiences and the growing interest of the press are signs of the increasing importance of the Biennial.

In order to understand the proposals of the Biennial for contemporary art, audience and city, this study asked two basic questions: 1. Is it possible for a contemporary art biennial to be autonomous and public with the financial dependence on corporations through sponsorship structure? 2. What is the power of a contemporary art biennial to construct and transform a public realm? While seeking the answers of these questions, three critical concepts were taken into consideration, which are publicity, spectatorship and space.

From the perspective of publicity, contemporary art, which should be critical and interrogator in its nature transforms into a tool of capital through sponsorship structure. The dependence of the Biennial on financial support of corporations reveals the mutual relationship between capital and arts. On one hand, it is almost impossible to exist for arts, without support of capital in the conditions of neoliberal world order. On the other hand, art is one of the most efficient tools for corporates to prove their goodwill, social responsibility and respect to culture. Even if the Biennial includes artworks criticizing the policies of corporations, it tames oppositional discourses within its context.

As discussed in previous chapters, museums and galleries, contrary to their being 'public' art institutions, are attended by a limited number of audience. In that sense, it is expected from a biannual art event to attract more people and create a consensus in people's mind. However, the number of visitors is not the case for this study; it focuses on how the Biennial regards the audience relationship and the heterogeneity of the audience. If the timeline in Figure 3.19 is remembered, it represents two critical breaking points in the historical process of Istanbul Biennial creating three characteristic periods. According to differentiation created by these breaking points,

it is possible to reach an overall interpretation about the Biennial. First period covering the first three editions could be defined as the probation to find the accurate system for the Biennial. These editions organized with respect to nationalistic representation are mostly criticized for limiting itself with the venues in Historical Peninsula and holding a touristical approach. After these three editions, 4th edition defines the first breaking point in the history of Biennial not only in terms of biennial venues but also curatorial structure. As being the first edition curated by a foreign curator, René Block was the unique responsible for the exhibitions of 4th Biennial different from previous ones organized by the collaboration of curator and advisory board. Besides, 4th edition introduced new venues out of Historical Peninsula. Especially starting the usage of Antrepo building – which turned into an accustomed venue with the common usage in following editions – also defines the initiation of culture-based transformation process for its neighbourhood, Karaköy. For the editions – 5th, 6th, 7th and 8th editions – constituting the second period in the history of biennial, it is possible to indicate that they present similar approaches in terms of conceptual framework. Themes referring Istanbul as a bridge, gate between East and West and emphasizing multi-layered social structure of the city shows that the endeavour of breaking the touristic perception of first period editions was limited with the addition of new venues out of Historical Peninsula. In terms of conceptual approaches, curators preferred to determine themes indicating touristic aspects of Istanbul in order to promote city in global scale.

The 9th edition defines the second critical point in the history of Istanbul Biennial especially in terms of publicity. Rejecting all venues in Historical Peninsula and using new buildings, which are the part of urban daily life and being used as venues for the first time, 9th Biennial started to seek alternative ways of constructing relationship with public, reaching heterogeneous audience and suspending the established habitus of people. The aim of establishing an alternative relationship between city and the Biennial was supported with newspaper publishings and parallel occasions. Following four editions after 9th Biennial could be considered as the announcement of a self-confident biennial's viability. When looked at the thematic and spatial approach of last four editions carried out till today, it is seen that various conceptual frameworks, which were determined according to personal choices of curators rather than Istanbul's touristic aspects, created political debate and social

discussion platforms. Especially the 11th Biennial, which also included the oppositional actions into exhibitionary structure, proved the power of the Biennial in constructing public realm and alternative relationalities even though being dependent on sponsors' financial support.

As demonstrated in Figure 3.28, this study proposes a few solutions according to discussions carried out in the previous chapters. In respect of three major concepts dominating all of the discussions throughout the study, this thesis ends with the investigation of alternative ways to increase relationality, inclusivity for different audience identities and spread through the urban space of Istanbul biennial.

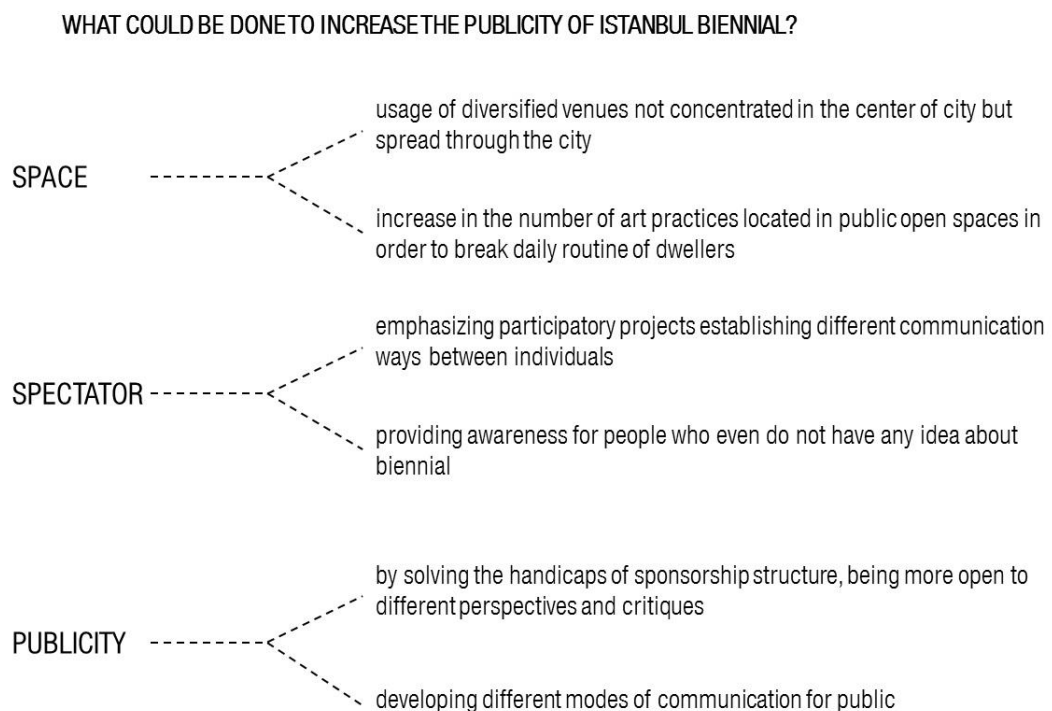


Figure 3.28 : Proposal to Increase the Publicity of Istanbul Biennial (Atıcı, 2013).

The intrinsic contradictions of the Biennial, including its increasingly organic relationship with capital, global interconnectedness of art circles reveals the question of is it possible for the Biennial to turn into a democratic process, open up an area of resistance and public discussion. Based on the Istanbul Biennial, it is aimed to investigate that how art conceptualize space and audience, whether or not they offer different opportunities for art, city and public.

REFERENCES

- Adorno, T. W.** (1983). "The Valéry-Proust Museum". In *Prism*. M.I.T. Press, Cambridge.
- Adorno, T. W., Horkheimer, M.** (2010). *Aydınlanmanın Diyalektiği*. Trans. Öztarhan, E. and Ülner, N., Kabalcı Yayınevi, İstanbul.
- Ak, B.** (2012). "Kamusal Alan ve Sanat". In *Mimarlık*, 364, Mimarlar Odası, Ankara. Retrieved August 24th, 2013, from <http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=378&RecID=2902>.
- Anderson, B.** (2011). *Hayali Cemaatler: Milliyetçiliğin Kökenleri ve Yayılması*. Trans. Savaşır, İ., Metis Yayınları, İstanbul.
- Arendt, H.** (1969). *The Human Condition*. The University of Chicago Press, London, Chicago.
- Artun, A.** (1998). "Sanat Tarihleri ve Sanatın Çağdaşlaşması". In *Toplum ve Bilim*. Winter.
- Artun, A.** (2006). "Müze Modernliğin Kurulması ve Bozulması, Louvre ve Bilbao Guggenheim: İki Müze İki Küratör". 8. *Ulusal Sanat Sempozyumu*. pp. 59-67. Hacettepe Üniversitesi GSF Yayınları, Ankara.
- Artun, A.** (2007). "Sunuş". In *Sanat Dünyasına Nasıl Girdim?*. Galerinev, Ankara.
- Artun, A.** (2008). "Müzecilikte Kamusallığın Kaynakları ve Özel Müzeler". In *Geçmişten Geleceğe Türkiye’de Müzecilik I Symposium Proceedings*. pp. 97-103, VEKAM, Ankara.
- Artun, A.** (2011). *Çağdaş Sanatın Örgütlenmesi – Estetik Modernizmin Tasfiyesi*. İletişim Yayınları, İstanbul.
- Artun, A.** (2012). *Müze ve Modernlik, Tarih Sahneleri – Sanat Müzeleri 1*. İletişim Yayınları, İstanbul.
- Artun, A.** (2013a). *Müze ve Eleştirel Düşünce – Sanat Müzeleri 2*. İletişim Yayınları, İstanbul.
- Artun, A.** (2013b). *Sanat Manifestoları, Avangard Sanat ve Direniş*. İletişim Yayınları, İstanbul.
- Artun, A.** (2013c). "Anne Ben Hıyar mıyım?". In *e-skop*. (25 September 2013). Retrieved 15th December, 2013, from <http://www.e-skop.com/skopbulten/anne-ben-hiyar-miyim/1510>.
- Bakhtin, M.** (2005). *Rabelais ve Dünyası*. Ayrıntı Yayınları, İstanbul.

- Barthes, R.** (2000). "The Death of the Author". In *Modern Criticism and Theory*. Eds. Lodge, D., Longman, London, New York.
- Benjamin, W.** (1999a). *The Arcades Project*. Trans. Eiland, H. and McLanghlin, K., Harvard University Press, Cambridge.
- Benjamin, W.** (1999b). "Author as Producer". In *After Modernism*. pp. 297-311. Eds. Wallis B. and Tucker, M., The New Museum of Contemporary Art Press, New York.
- Bennett, T.** (1995). *The Birth of the Museum, History, Theory, Politics*. Routledge, London.
- Block, R.** (1995). "Orient/ation: Towards a Better World". Opening Speech on the Occasion of the Announcement of the Participant Artists of the 4th International Istanbul Biennial (13 September 1995). Retrieved 23th October, 2013, from <http://bienal.iksv.org/en/archive/biennialarchive/213> .
- Bourdieu, P.** (1984). *Distinction: A Social Critique of the Judgement of Taste*. Routledge, London.
- Bourdieu, P.** (1995). "Structures, Habitus, Practices". In *Rethinking the Subject: An Anthology of Contemporary European Social Thought*. Eds. Faubion, J. D., Westview Press, Boulder, CO.
- Bourdieu, P., Darbel, A.** (1997). *The Love of Art*. Polity Press, Cambridge.
- Boynudelik, Z. İ., Eğrikavuk, I.** (2006). "Kamusal Pratikler ve Temporary Services". In *Arredamento Mimarlık* July-August 2006, Vol. 193, pp. 116-120, İstanbul.
- Burt, R.** (1994). *The Administration of Aesthetics: Censorship, Political Criticism, and the Public Sphere*. University of Minnesota Press, Minneapolis.
- Butler, J.** (1999). "Performativity's Social Magic". In *Bourdieu: A Critical Reader*. Eds. Shusterman, R., Blackwell Publishers, Oxford.
- Carr, S., Francis, M., Rivlin, L. G., Stone, A. M.** (1992). *Public Space*. Cambridge University Press, Cambridge.
- Castells, M.** (1996, 1997, 1998). *The Information Age*. (triology) Blackwell Publishers, Cambridge, Oxford.
- Crawford, M.** (1999). "Blurring the Boundaries: Public Space and Private Life". In *Everyday Urbanism*. Eds. Chase, J., Crawford, M. and Kaliski, J., The Monacelli Press, New York.
- Crimp, D.** (1997). *On the Museum's Ruins*. The M.I.T. Press, Cambridge.
- Danto, A. C.** (1998). *Beyond the Brilo Box: The Visual Arts in Post-Historical Perspective*. University of California Press, California, Berkeley, Los Angeles.
- De Certau, M.** (1984). *The Practice of Everyday Life*. University of California Press, Berkeley, Los Angeles, California.
- Deleuze, G.** (1992). "Postscript on the Societies of Control". Retrieved September 14th, 2013, from https://files.nyu.edu/dnm232/public/deleuze_postcript.pdf .

- Drucker, J.** (1994). *Theorizing Modernism: Visual Art and the Critical Tradition*. Columbia University Press, New York.
- Duncan, C.** (2000). *Civilizing Rituals: Inside Public Art Museums*. Routledge, New York.
- Eczacıbaşı, N.** (1987). "Neden İstanbul Çağdaş Sanat Sergileri?". In *Catalogue of the First International Istanbul Contemporary Art Exhibitions*. İstanbul Foundation for Culture and Arts, İstanbul.
- Eco, U.** (1989). *The Open Work*. Trans. Cancogni, A., Harvard University Press, Cambridge, Massachusetts.
- Erdemci, F.** (2013). "Mom, am I Barbarian?". In *Catalogue of the 13th International Biennial*. İstanbul Foundation for Culture and Arts, İstanbul.
- Ersan, B.** (1992). "3. İstanbul Bienali". Interview with Vasıf Kortun in *Nokta*. Retrieved October 16th, 2013, from <http://www.anibellek.org/?p=459>.
- Esche, C., Hlavajova, M.** (2009). "The Making of 'Once is Nothing' How to Say No while Still Saying Yes?". In *OPEN 16*. NAI Publishers, Rotterdam.
- Freeland, C.** (2001). *But is it Art? An Introduction to Art Theory*. Oxford University Press, New York.
- Foucault, M.** (1977). *Discipline and Punish: The Birth of the Prison*. Trans. Sheridan, A., Penguin, London.
- Foucault, M.** (1980). "Questions on Geography". In *Power / Knowledge*. Eds. Gordon, C., Harvester Press, Brighton.
- Foucault, M.** (1986). "Of Other Spaces". In *Diacritics*. Vol. 16, no. 1, pp. 22-27.
- Foucault, M.** (1993). "Space, Power, Knowledge". In *The Cultural Studies Reader*. Eds. During, S., Routledge, New York.
- Foucault, M.** (1998). "What is an Author?". In *Aesthetics: The Big Questions*. Eds. Korsmeyer, C., Blackwell Publishers, Massachusetts.
- Glahn, P.** (2000). "Public Art: Avant-Garde Practice and the Possibilities of Critical Articulation". In *Afterimage* 28. no. 3, pp. 10-12.
- Gehl, J.** (2007). "Public Spaces for a Changing Public Life". In *Open Space: Public Space*. pp. 3-10. Eds. Thompson, C. W., Travlou, P., Taylor & Francis, New York.
- Gooding, M.** (1997). *Public Art: Space*. Merrell Holberton Publishers, London.
- Graf, M.** (2007). "The International Istanbul Biennial 1987-2007". In *User's Manual: Contemporary Art in Turkey 1986-2006*. Eds. Altındere, H. and Evren, S., Art-İst, İstanbul.
- Greenhalgh, P.** (1988). *Ephemeral Vistas: The Expositions Universelles, Great Exhibitions, and World's Fairs, 1851-1939*. Manchester University Press, Manchester.
- Groys, B.** (2008). *Art Power*. M.I.T. Press, Cambridge.

- Guerrieri, M.** (2002). "Müze: Hatıra ve Gerçeğin Sahnesi". In *Sabancı Üniversitesi Sakıp Sabancı Müzesi, Bir Kuruluşun Öyküsü*. Sakıp Sabancı Üniversitesi Yayınları, İstanbul.
- Guilbaut, S.** (1985). *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom and the Cold War*. Trans. Goldhammer, A., The University of Chicago Press, Chicago.
- Habermas, J.** (1989). *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Trans. Burger, T., Lawrence, F., M.I.T. Press, Cambridge.
- Habermas, J.** (2002). "Civil Society and the Political Public Sphere". In *Contemporary Sociological Theory*. pp. 358-376. Eds. Calhoun, C. et al. Blackwell Publishing, Malden, Oxford.
- Hanru, H.** (2007). "Not Only Possible But Also Necessary: Optimism in the Age of Global War". In *Catalogue of the 10th International Istanbul Biennial*. Eds. Baliç, İ., İstanbul Foundation for Culture and Arts, İstanbul.
- Harvey, D.** (1989). *The Condition of Postmodernity*. Blackwell Publishers, Oxford.
- Hasegawa, Y.** (2001). "Next Emergence from the Edge of Chaos: İstanbul". In *Catalogue of the 7th International İstanbul Biennial*. İstanbul Foundation for Culture and Arts, İstanbul.
- Hobsbawn, E.** (2000). "Introduction: Inventing Traditions". In *The Invention of Tradition*. pp. 1-15. Eds. Hobsbawn, E. and Ranger, T., Cambridge University Press, Cambridge.
- Hoffman, J., Pedrosa, A.** (2011). "Untitled". In *Catalogue of the 12th International İstanbul Biennial*. İstanbul Foundation for Culture and Arts, İstanbul.
- Hopkins, D.** (2000). *After Modern Art, 1945-2000*. Oxford University Press, Oxford, New York.
- Jacob, M. J.** (1995). "An Unfashionable Audience". In *Mapping the Terrain: New Genre Public Art*. Eds. Lacy, S., Bay Press, Seattle, Washington, D. C.
- Jensen, R.** (1996). *Marketing Modernism in Fin-de-Siècle Europe*. Princeton University Press, New Jersey.
- Kaye, N.** (2000). *Site-Specificity Art: Performance, Place and Documentation*. Routledge, London.
- Katoğlu, M.** (2009). "The Institutionalization of High Art as a Public Service in the Republican Era". In *Introduction to Cultural Policy in Turkey*. pp. 27-85. Eds. Ada, S. and İnce, H. A., İstanbul Bilgi University Press, İstanbul.
- Keyder, Ç.** (1999). "The Setting". In *Istanbul Between the Global and the Local*. pp. 9-40. Eds. Keyder, Ç., Rowman & Littlefield Publishers, Boulder, CO.
- Köksal, A. H.** (2008). "Bienaller ve Ötesi...". In *Sanat Dünyamız*. Vol. 108, pp. 154-163.

- Köksal, A. H.** (2011). “Müzelerden Çok mu Sıkıldık?”. Retrieved November 5th, 2012, from <http://aysekoksal.blogspot.com/> .
- Köksal, A. H.** (2013). “Özel Müzede Kamusal Alanın Dönüşümü”. In *GençSanat*. Vol. 215, İstanbul.
- Lacy, S.** (1995). *Mapping the Terrain: New Genre Public Art*. Eds. Lacy, S., Bay Press, Seattle, Washington, D.C.
- Landman, K.** (2010). “Gating the Streets: The Changing Shape of Public Spaces in South Africa”. In *Whose Public Space?: International Case Studies in Urban Design and Development*. pp. 131-147. Eds. Madanipour, A., Routledge, New York.
- Lefebvre, H.** (1991). *The Production of Space*. Blackwell Publishing, Oxford.
- Lippard, L. R.** (1995). “Looking Around: Where We Are, Where We Could Be”. In *Mapping the Terrain: New Genre Public Art*. pp. 114-130. Eds. Lacy, S., Bay Press, Seattle, Washington, D.C.
- Lynch, R. L.** (2002). “The Arts Mean Business”. In *National Report of Arts and Economic Prosperity III*, p. 1. Retrieved November 20th, 2013, from http://www.artsusa.org/pdf/information_services/research/services/economic_impact/aepiii/national_report.pdf .
- Madanipour, A.** (2010). “Introduction”. In *Whose Public Space? : International Case Studies in Urban Design and Development*. pp. 1-15. Eds. Madanipour, A., Routledge, New York.
- Madra, B.** (1999). “Thesaurus is a Treasure: Review on 6th Istanbul Biennale”. Retrieved 10th November, 2013, from <http://www.beralmadra.net/articles/other-articles/reviews-on-6th-and-7th-istanbul-biennale-19992001/> .
- Madra, B.** (2003a). *İki Yılda Bir Sanat: Bienal Yazıları 1987-2003*. Norgunk, İstanbul.
- Madra, B.** (2003b). “Bienale Nazar Değmesin”. In *Radikal Kültür Sanat*. Retrieved 11th November, 2013, from <http://www.beralmadra.net/articles/radikal-gazetesi/bienale-nazar-degmesin/> .
- Madra, B.** (2005). “The Venice Biennial 2005”. In *Third Text*. Vol. 19, issue 6, Routledge, London.
- Madra, B.** (2007). “Visual Art as a Field of Complication”. In *User’s Manual: Contemporary Art In Turkey 1986-2006*. Eds. Altındere, H. and Evren, S., Art-İst, İstanbul.
- Martini, V.** (2005). “A Brief History of I Giardini: Or A Brief History of the Venice Biennale Seen from the Giardini”. Retrieved 24th September, 2013, from <http://www.artandeducation.net/paper/a-brief-history-of-i-giardini-or-a-brief-history-of-the-venice-biennale-seen-from-the-giardini/> .
- Martinez, R.** (1997). “On Life, Beauty, Translations, and Other Difficulties”. In *Catalogue of the 5th International Istanbul Biennial*. Istanbul Foundation for Culture and Arts, Istanbul.

- Massey, D.** (1993). "Power-Geometry and a Prograssive Sense of Place". In *Mapping the Futures: Local Cultures, Global Change*. Eds. Bird, J., et al., Routledge, London, New York.
- Mitchell, W. J. T.** (1992). *Utopia and Critique in Art and Public Sphere*. The University of Chicago Press, Chicago.
- Mitchell, T.** (1991). *Colonising Egypt*. University of California Press, Los Angeles, London.
- Negt, O. and Kluge, A.** (1993). *Public Sphere and Experience*. University of Minnesota Press, Minneapolis.
- O'Doherty, B.** (1999). *Inside the White Cube: The Ideology of Gallery Space*. University of California Press, Berkeley, Los Angeles, London.
- Örer, B.** (2013). "Making Ways". In *Catalogue of the 13th Istanbul Biennial*. Istanbul Foundation for Culture and Arts, Istanbul.
- Özbek, M.** (2004). "Giriş: Kamusal Alanın Sınırları". In *Kamusal Alan*. Ed. Özbek, M., Hil Yayın, İstanbul.
- Pelvanoğlu, B.** (2009). *1980 Sonrası Türkiye'de Sanat: Dönüşümler*. PhD Dissertation, Mimar Sinan Fine Arts University.
- Phillips, P.** (1989). "Out of Order: The Public Art Machine". In *Artforum* December. pp. 190-196.
- Phillips, P.** (1999). "Dynamic Exchange: Public Art at This Time". In *Public Art Review* 11, no.1, pp.4-9.
- Phillips, P.** (2003). "Public Art: A Renewable Resource". In *Urban Futures*. Eds. Miles, M. and Hall, T., Routledge, London.
- Purbrick, L.** (2001). "Introduction". In *The Great Exhibition of 1851: New York Interdisciplinary Essays*. Ed. Purbrick, L., Manchester University Press, Manchester, New York.
- Reiss, J. H.** (2001). *From Margin to Center: The Spaces of Installation Art*. The M.I.T. Press, Cambridge.
- Roche, M.** (2000). *Mega-Events and Modernity: Olympics and Expos in the Growth of Global Culture*. Routledge, London.
- Ross, M.** (2004). "Interpreting the New Museology". In *Museum and Society*. Vol.2, pp. 84-103.
- Sassen, S.** (2001). *The Global City: New York, London, Tokyo*. Princeton University Press, New Jersey.
- Savaş, A.** (2010). "New Function Old Building". In *METU JFA 2010*. Vol. 27, no. 1. METU Faculty of Architecture Printing Workshop, Ankara.
- Scardi, G.** (2013). "Mom, am I Barbarian?". Interview with Fulya Erdemci in *Domus*. Retrieved 14th November, 2013, from https://www.domusweb.it/en/art/2013/09/05/mom_am_i_barbarian.html.
- Sennett, R.** (1996). *Kamusal İnsanın Çöküşü*. Ayrıntı Yayınları, İstanbul.
- Schechner, R.** (1993). *The Future of Ritual*. Routledge, London, New York.

- Schechner, R.** (1998). "What is Performance Studies Anyway?". In *The Ends of Performance*. Eds. Phelon, P. and Lane, J., New York University Press, New York.
- Schechner, R.** (2002). *Performance Studies: An Introduction*. Routledge, London.
- Schneider, W.** (1981). "Colonies at the 1900 World Fair". In *History Today*. Vol. 31, no.5, pp. 31-36.
- Schjeldahl, P.** (2007). "All Together Now: The Istanbul Biennial". In *The New Yorker*, 8th October, 2007. Retrieved 2nd January, 2014, from http://www.newyorker.com/arts/critics/artworld/2007/10/08/071008cr_aw_artworld_schjeldahl.
- Sheikh, S.** (2007). "Kamusal Alanın Yerine Ne mi? Ya da Parçalardan Oluşan Dünya". In *Olasılıklar, Duruşlar, Müzakere: Güncel Sanatta Kamusal Alan Tartışmaları*. İstanbul Bilgi Üniversitesi Yayınları, İstanbul.
- Sheikh, S.** (2009). "Mark of Distinction, Vectors of Possibility: Questions for the Biennial". In *OPEN 16*. NAI Publishers, Rotterdam.
- Stallabrass, J.** (2004). *Art Incorporated: The Story of Contemporary Art*. Oxford University Press, New York.
- Stallabrass, J.** (2009). *Sanat A.Ş.: Çağdaş Sanat ve Bienaller*. Trans. Gen, E. İletişim Yayınları, İstanbul.
- Stiles, K.** (2003). "Performance". In *Critical Terms of Art History*. Eds. Nelson, R. S. and Shiff, R., University of Chicago Press, Chicago, London.
- Tan, P., Boynik, S.** (2007). *Olasılıklar, Duruşlar, Müzakere: Güncel Sanatta Kamusal Alan Tartışmaları*. İstanbul Bilgi Üniversitesi Yayınları, İstanbul.
- Thaw, E. V.** (1986). "The Abstract Expressionists". In *The Metropolitan Museum of Art Bulletin*. Vol.44, no.3, Winter.
- Url-1**< http://oxforddictionaries.com/definition/english/juxtapose#m_en_gb0435720 date retrieved October 11th, 2013.
- Url-2**< <http://oxforddictionaries.com/definition/english/superimpose?q=superimpose> date retrieved October 11th, 2013.
- Url-3**< <http://www.tdk.gov.tr/index> >, date retrieved October 7th, 2013.
- Url-4**< <http://www.thefreedictionary.com/publicity> >, date retrieved December 6th, 2012.
- Url-5**< <http://www.batguano.com/bgma/pannini.html> >, date retrieved August 25th, 2013.
- Url-6**< <http://lesmuseesdeparis.com/tag/eugene-delacroix/> >, date retrieved July 20th, 2013.
- Url-7**< <http://imageobjecttext.com/tag/alfred-stieglitz/> >, date retrieved September 11th, 2013.
- Url-8**< http://www.core77.com/blog/conferences/talk_to_me_a_symposium_

- at_moma_this_tuesday_wednesday_20800.asp >, date retrieved November 25th, 2013.
- Url-9**< <http://www.aaa.org.hk/onlineprojects/bitri/en/index.aspx> >, date retrieved September 30th, 2013.
- Url-10**< <http://www.aaa.org.hk/onlineprojects/bitri/en/timeline.aspx> >, date retrieved September 30th, 2013.
- Url-11**< <http://www.logo-pogo.de/neues-corporate-design-der-stadt-kassel/1558> >, date retrieved September 25th, 2013.
- Url-12**< <http://manifesta.org/biennials/about-the-biennials/> >, date retrieved October 1st, 2013.
- Url-13**< <http://www.iksv.org/en/aboutus/history> >, date retrieved October 11th, 2013.
- Url-14**< <http://www.beralmadra.net/exhibitions/1st-istanbul-biennale-1987/> >, date retrieved October 27th, 2013.
- Url-15**< <http://www.beralmadra.net/exhibitions/1st-istanbul-biennale-1987/> >, date retrieved October 27th, 2013.
- Url-16**< <http://bienal.iksv.org/en/archive/biennialarchive/213> >, date retrieved 28th October, 2013.
- Url-17**< <http://birdirbir.org/dergiler/express-98/> >, date retrieved 10th November, 2013.
- Url-18**< http://www.radikal.com.tr/hayat/turkiyenin_en_cok_gezilen_sergisi_istanbul_bienali-1156280 >, date retrieved 2nd December, 2013.
- Url-19**< <http://www.hurriyet.com.tr/cumartesi/24661105.asp> >, date retrieved 2nd December, 2013.
- Url-20**< http://www.radikal.com.tr/hayat/bienal_meydanlara_inemiyor-1146900 >, date retrieved 2nd December, 2013.
- Url-21**< <http://www.quaibrantly.fr/en/programmation/exhibitions/last-exhibitions/human-zoos.html> >, date retrieved 3th December, 2013.
- Url-22**< <http://www.samdan.com.tr/roportajlar/2013/09/28/elitlerin-gozuyle-13-istanbul-bienali> >, date retrieved 2nd October, 2013.
- Url-23**< <http://www.kanalistanbul.com.tr/13-istanbul-bienalinden-kareler/> >, date retrieved 11th December, 2013.
- Url-24**< <http://brigitaozolins.wordpress.com/2013/10/23/istanbul-part-1/> >, date retrieved 11th December, 2013.
- Url-25**< http://www.sabah.com.tr/kultur_sanat/2013/10/22/bienal-rekor-kirdi-337429-ziyaretci >, date retrieved 11th December, 2013.
- Url-26**< https://picasaweb.google.com/lh/photo/1bw_FlQZH6rbC2xXcuhcXQ >, date retrieved 29th December, 2013.
- Url-27**< http://mulksuzlestirme.org/index_en.html >, date retrieved 29th December, 2013.
- Url-28**< <http://www.agos.com.tr/haber.php?seo=bienal-gezi-magduru-oldu&haberid=5970> >, date retrieved 30th December, 2013.

- Url-29**< http://www.artimetre.com/wp-content/uploads/2009/11/11b_afis.jpg >, date retrieved 30th December, 2013.
- Url-30**< <http://anticopyrighttr.wordpress.com/2009/09/02/11-istanbul-bienali-sanatcilarina-cagri-an-open-call-for-the-11th-istanbul-bienal-artists/> >, date retrieved 30th December, 2013.
- Url-31**< <http://www.invisibleistanbul.org/> >, date retrieved 1st January, 2014.
- Url-32**< <http://www.khklopf.at/public-space/mind-the-steps/> >, date retrieved 1st January, 2014.
- Url-33**< <http://2010worldsfair.com/1851-great-exhibition-of-the-works-of-industry-of-all-nations-london-england-united-kingdom/crystal-palace-1851-great-exhibition-10/> >, date retrieved 1st January, 2014.
- Ünsal, D.** (2009). “Museum Establishments and Cultural Policy in Turkey”. In *Introduction to Cultural Policy in Turkey*. Eds. Ada, S. and İnce, H. A., Bilgi University Press, Istanbul.
- Vanderlinden, B., Filipovic, E.** (2005). *The Manifesta Decade, Debates on Contemporary Art Exhibitions and Biennials in Post-Wall Europe*. The M.I.T. Press, Cambridge, Massachusetts.
- Von Naredi-Rainer, P.** (2004). *Museum Buildings – A Design Manual*. Birkhauser, Berlin.
- Wallis, B.** (2000). “Selling Nations: International Exhibitions and Cultural Diplomacy”. In *Museum Culture: Histories, Discourses, Spectacles*. Eds. Sherman, D. J. and Rogoff, I., University of Minnesota Press, Minneapolis.
- Worpole, K.** (2007). “The Health of the Highest Law: Public Health, Public Policy and Green Space”. In *Open Space: Public Space*. pp. 11-12. Eds. Thompson, C. W., Travlou, P., Taylor & Francis, New York.
- Wu, C.** (2002). *Privatising Culture: Corporate Art Intervention since the 1980s*. Verso, London, New York.
- Wu, C.** (2005). *Kültürün Özelleştirilmesi, 1980’ler Sonrasında Şirketlerin Sanata Müdahalesi*. Trans. Soğancılar, E., İletişim Yayınları, Istanbul.
- Yardımcı, S.** (2005). *Kentsel Değişim ve Festivalizm: Küreselleşen İstanbul’da Bienal*. İletişim Yayınları, Istanbul.
- Yardımcı, S.** (2009). “İstanbul Bienali ve Kültürün Özelleştirilmesi – Chin-tao Wu ile Söyleşi”. In *Birgün*, 27th November, 2009. Retrieved 1st January, 2014, from http://www.ssuk.org.tr/content.php?haber_id=786 .
- Žižek, S., Daly, G.** (2004). *Conversations with Žižek*. Polity Press, Cambridge.
- Žižek, S.** (2010). “Liberal Multiculturalism Masks an Old Barbarism with a Human Face”. In *The Guardian*. Retrieved 3rd, October, 2013, from www.theguardian.com/commentisfree/2010/oct/03/immigration-policy-roma-rightwing-europe
- Zukin, S.** (2004). *The Cultures of Cities*. Polity Press, Cambridge.

APPENDICES

APPENDIX A: Newspapaer Clippings

APPENDIX A



Belki şehre bir bienal gelir bir güzel kamusal alan olur

Deniz İNCEOĞLU / dinceoglu@hurriyet.com.tr

7 Eylül 2013 | A A

Tavsiye Et 23

Tweetle 5

+1 0

Facebook'ta Paylaş

e-posta



İKSİV'nin Koç Holding sponsorluğunda düzenlediği 13. İstanbul Bienali 14 Eylül'de açılıyor. 'Anne, ben barbar mıyım?' başlığıyla 88 sanatçı 'kamusallık' kavramını sorgulayacak.

Küratör Fulya Erdemci

Serserilerin haydutların ve devrimcilerin dili

'Anne, ben barbar mıyım?', sanat ve edebiyat ilişkisini merkezine alıyor. 'Barbar' terimiyle, 'öteki'leri anlamak için öğrenmemiz gereken veya 'gelecek dünya'yı anlamlandırabilmek için keşfetmek zorunda olduğumuz yeni ve bilinmedik dillere işaret ediyor. Barbar, Eski Yunanca'da 'polis', yani 'kentli-vatandaş' kelimesinin zıttıdır. Başka bir açıdan da toplum-dışı, kanun-dışı, sistemi kıran veya değiştirmeyi hedefleyenlerin dilidir: Münzevilerin, serserilerin, haydutların, anarşistlerin, devrimci, şair ya da sanatçıların... Bu sergi, hemen gerçekleşecek bir değişimin aygıtı değil, düşünceyi açan bir süreç ve her şeyin ötesinde, 'barbar' tarafından imlenen yeni öznellikleri deneyimlemenin bir yolu olarak anlaşılabilir.

İstanbul'daki kentsel kamusal mekânlara ve özellikle de dizginsiz kentsel dönüşüme bakarak kentsel kamusal mekânlara müdahale eden projeler gerçekleştirmeyi planlamıştık. Ama Gezi'den sonra vatandaşlarının özgür ifadelerine izin vermeyen aynı otoritenin izniyle sokaklarda sanat projeleri gerçekleştirmenin ne demek olduğunu sorguladığımızda, kamusal alan sorunsalını irdeleyen bu projeleri bu koşullarda gerçekleştirmenin onların varlık nedenleriyle çelişebileceğine, 'gerçekleştirilmemelerinin' daha güçlü bir politik öneri olacağına kanaat getirip sergiyi iç mekânlara taşıdık. Varlığı yoklukla imleyerek, Gezi direnişiyle açılan özgürlük alanında ortaya çıkan yaratıcı eylemlerin ve kamusal forumların altını çizerek desteklemeyi amaçladık. Bu durum mekân konusunda önemli bir soruna yol açtı ama ARTER ve SALT Beyoğlu gibi sanat kurumlarıyla ve 5533 gibi bir sanatçı inisiyatifiyle kısa sürede işbirlikleri geliştirerek, bu sorunun üstesinden geldik. Kavramsal çerçeveye örtüşen kamusalılık yaratmak için bienali ücretsiz yaptık.

(a)

Türkiye'nin en çok gezilen sergisi İstanbul Bienali

Bugün sona erecek 13. İstanbul Bienali, bir ay gibi kısa bir sürede yaklaşık 350 bin ziyaretçiyle Türkiye'de tüm zamanların en çok gezilen sergisi oldu. Sabancı'daki 'Picasso İstanbul'da' sergisini 251 bin kişi gezmişti.



Haber: ERKAN AKTUĞ / Arşivi

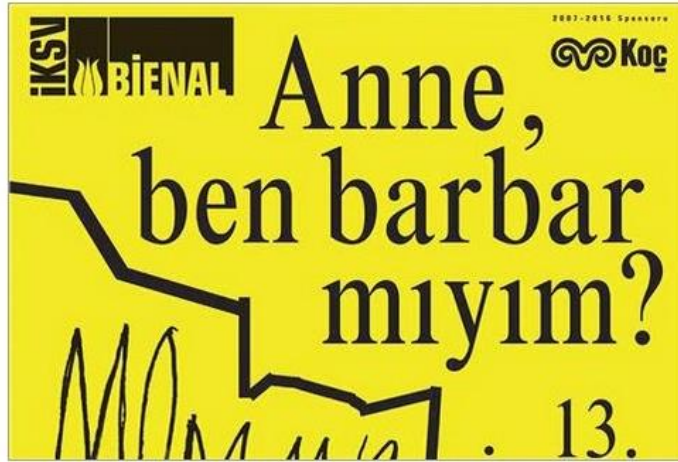
İstanbul Kültür Sanat Vakfı (İKSÜ) tarafından Koç Holding'in sponsorluğunda 13'üncüsü düzenlenen İstanbul Bienali, bu yıl inanılmaz bir seyirci ilgiyle karşılandı. Henüz resmi rakamlar açıklanmadı ama bugün sona erecek 13. İstanbul Bienali'nin 350 bine yaklaşan ziyaretçiyle rekor kırdığı kesin. Bienali büyük bir sergi olarak düşünürsek Türkiye 'de bir sergiyi yaklaşık 350 bin kişinin gezmesi inanılmaz bir hadise, sadece İstanbul Bienali değil bir Türkiye rekoru. Üstelik bu rakamın, yaklaşık bir ay gibi önceki bienallere göre hayli kısa sayılabilecek bir sürede elde edilmesi rekoru daha da anlamlı kılıyor. Zira İstanbul Bienali'nin önceki rekoru, 110 bin kişiyle iki yıl önce kırılmıştı ve o zaman bienalin süresi de yaklaşık iki aya yayılıyordu. Elimizde sağlam istatistiki veriler yok ama Türkiye'de kayıtlara geçen sergi rekoru 251 bin 500 kişiyle Sabancı Müzesi'ndeki 'Picasso İstanbul'da'ya aitti. 2005 yılı kasım ayında açılan 'Picasso İstanbul'da' sergisi dört ay sürmüştü. Yine Sabancı'daki Salvador Dali sergisini ise 156 bin 720 kişi gezmişti.

Bu yılki bienalin bu kadar ilgi görmesinin en önemli sebeplerinden biri elbette girişin ücretsiz olmasıydı. Fulya Erdemci'nin küratörlüğünde düzenlenen ve 'Anne ben barbar mıyım?' başlığıyla 'kamusal alan' meselesini gündeme getiren 13. İstanbul Bienali'nde temaya uygun biçimde daha çok izleyiciye ulaşmak amacıyla girişi bedava yapma kararı alınmıştı. Hürriyet Gazetesi'nden Demet Cengiz'e konuşan İKSÜ Genel Müdürü Görgün Taner, "Cuma günü (18 Ekim) itibarıyla 300 bin ziyaretçi sayısı aşıldı. Son güne bırakan ziyaretçiler sayesinde bu hafta sonu 350 bin rakamının aşılmasını bekliyoruz. Bu yıl ücretsiz yapınca maliyetleri düşürmek adına süreyi kısalttık. Gördüğü ilgiden çok memnunuz, sanat adına çok sevindirici ama maalesef süreyi uzatamıyoruz. 20 Ekim (bugün) son! Mekanlarla yapılan anlaşmalar da sona eriyor" dedi. 88 sanatçı ve sanatçı grubunun çalışmalarının yer aldığı 13. İstanbul Bienali süreci tartışmalı başlamıştı. Küratör Erdemci, bienalin kavramsal çerçevesini açıkladığında Taksim Meydanı, Gezi Parkı, Tarlabası bulvarı, Galata Köprüsü gibi 'kamusal alan'ları mekan olarak kullanmak istiyordu. Daha sonra Gezi direnişi patlak verince bienal 'kamusal açık alan'lardan kapalı mekanlara çekilme kararı almıştı. Bienalin mekanları Tophane'deki Antrepo No.3, Karaköy'deki Galata Rum Okulu, İstiklal Caddesi üzerindeki Arter ve Salt Beyoğlu ile Unkapanı İMÇ Çarşısı'ndaki 5533 olarak belirlenmişti. Ayrıca süresi iki aydan bir aya indirilmişti. Son gün sürprizi:

(b)

Bienal 'meydanlara' inemiyor!

Gezi eylemlerinin de etkisiyle küratöryal bir tercihle kentsel kamusal mekanlardan çekilme kararı alan 'kamusal alan' temalı 13. İstanbul Bienali'nin sergi mekanları Antrepo No.3, Galata Rum Okulu, ARTER, SALT Beyoğlu ve 5533 olarak açıklandı.



Küratör Fulya Erdemci, 14 Eylül-20 Ekim tarihlerinde yapılacak 13. İstanbul Bienali'nin 'Anne, ben barbar mıyım?' başlıklı kavramsal çerçevesini açıklarken kentsel dönüşüm üzerinden 'kamusal alan' tartışmaya açmak istediğini, mekân olarak da Taksim'den başlayıp Tarlabası, Haliç Tersanesi ve Karaköy'e, oradan da Galata Köprüsü üzerinden eski şehre uzanan bir yürüme güzergâhı düşündüğünü belirtmişti. Anlaşılan o ki Fulya Erdemci'nin hayalindeki 'kamusal mekânlar' yerel yönetim ya da kamu engeline takıldı ve bienal meydanlara inemeyecek. Zira bienal sergilerinin Antrepo No.3, Galata Özel Rum İlköğretim Okulu, ARTER, SALT Beyoğlu ve Unkapanı'ndaki 5533'te yer alacağı açıklandı.

Kentsel kamusal mekânlara müdahalede bulunan pek çok proje içermesi planlanan 13. İstanbul Bienali sergileri, alınan küratöryal karar doğrultusunda iç mekânlarda gerçekleştirilecek. Küratör Erdemci aldığı küratöryal kararda Gezi eylemlerinin etkili olduğunu vurguladı: "13. İstanbul Bienali için, Gezi Parkı, Taksim Meydanı, Tarlabası Bulvarı, Karaköy ve Sulukule mahallesi gibi kentteki en tartışmalı kentsel mekânlara odaklanmıştık. Gezi olaylarının öncesinde kentsel kamusal mekânlara müdahale eden pek çok proje gerçekleştirmeyi planlamıştık. Ama vatandaşlarının özgür ifadelerine izin vermeyen otoriteden alacağımız izinle sokaklarda sanat projeleri gerçekleştirmenin ne demek olduğunu sorguladığımızda, bağlamin tamamen değişerek bu projelerin ortaya çıkış nedenlerini ötedediklerini gördük. Ve kentsel kamusal mekânlardan çekilme kararı aldık."

Kentsel kamusal mekânlardan çekilme kararının mekân konusunda önemli bir soruna da yol açtığını belirten Erdemci, "Ama ARTER ve SALT Beyoğlu gibi sanat kurumlarıyla ve 5533 gibi bir sanatçı inisiyatifiyle kısa süre içinde işbirlikleri geliştirerek bu sorunun üstesinden gelebildik. Ayrıca kamusal kavramını yeniden düşünmeyi öneren bu bienalin herkese açık olmasını baştan beri arzu ediyorduk. Ama Gezi sonrasında kentsel kamusal mekânlardan çekilme kararıyla, kavramsal çerçeveye örtüşen bir kamusal yaratabilmek adına bienalin bu edisyonunu ücretsiz yapmayı başardık" diye konuştu.

Sanat otoriteleri tarafından dünyanın en etkili sanat bienalleri arasında gösterilen İstanbul Bienali'nin 13'üncüsü, İKSV tarafından 14 Eylül-20 Ekim tarihleri arasında Koç Holding sponsorluğunda yapılacak.

(c)

Figure A.1 : Newspaper Clippings: (a) [Url-19], (b) [Url-18]. (c) [Url-20].

CURRICULUM VITAE



Name Surname: Melike Atıcı

Place and Date of Birth: Denizli, 21.08.1987

Address: Ataşehir, İstanbul

E-Mail: melikeatici@gmail.com

B.Sc.: Middle East Technical University, Architecture

Professional Experience and Rewards:

Maltepe University, *research assistant*, September 2011 - ...

List of Publications and Patents:

Görgülü, T.; Özgüven, Y.; **Atıcı, M.**; “1. Uluslararası Antalya Mimarlık Bienali’nin Ardından Değerlendirmeler ve Mimarlık Forumu II Üzerine”. In *Mimarlık Dekorasyon*, 2012/01-02, Proje Ltd. Şti., 2012, pp.30-33. ISSN 1301-6741.

Atıcı, M.; “Transformation of the Concept of Public Realm in Information Society: Virtual Public Realms”. 24th International Building & Life Congress, 05-07 April 2012, Bursa.

Sinirlioğlu, H.; Ataç, B., **Atıcı, M.**; “Experiencing Istanbul in Flaneur’s Shoes”. Literary Criticism Conference, DAKAM, 18-20 November 2013, İstanbul.