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'74 GAZETTE REPORT

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An independent voice reporting from the art world.

CORE OF THE BIENNIAL

On the opening day, Carolyn Christov-Bakargiev described a certain cove at the Istanbul Modern's great exhibition hall as the core of the 14th Istanbul Biennial titled "Saltwater: A Theory of Thought Forms". The three walls that make up this cove feature Cildo Meireles' 'Project Hole to Throw Dishonest Politicians', Elmas Deniz's 'Under the Panorama', and Annie Bessant's 'Thought-Forms'. Each work draws an apparent line between the visible and the invisible that make up a whole. Brazilian conceptual artist Meireles depicts the Brazilian National Assembly in a lush landscape in the upper canvas of the piece, contrasting with the blava and hot rock plates under the crust of the earth in the lower. Where the earth's crust is the thinnest, two canvases are connected by a thin hole. On the left side of the Meireles painting,



Elmas Deniz/Under the Panorama

Elmas Deniz draws another line between a serene Bosphorus scene with roaming ferries, and an abysmal plastic trash bag buried in sand. Annie Besant's abstract watercolours juxtaposed with blank paper hang on the third wall as a reminder of a relentless exploration of consciousness in art.



Cildo Meireles/Project Hole to Throw Dishonest Politicians



Annie Besant & Charles Webster Leadbeater/Thought-forms

“For me that 3 cm gap between the two paintings [of Cildo Meireles] make up the Biennial. It holds all the possibilities for the viewer to enter into the Biennial.”

Carolyn Christov-Bakargiev

MARCOS LUTYENS: I'M INTERESTED AS AN ARTIST IN OBSERVING THE MIND AND THE MENTAL PROCESSES. ULTIMATELY THAT'S WHERE EVERYTHING IS COMING TOGETHER. THAT'S WHERE THERE IS A CHANCE OF COHESION AMONG THESE DIFFERENT FRAGMENTS. PAGE 5

HIGHLIGHTS

REMEMBERING THE PAST & HEALING WOUNDS

This year, in the 100th commemoration of 1915, it is very symbolic that there are many artworks focusing on the memories related to Armenian history and trauma by Armenian artists such as Arshile Gorky, Paul Guiragossian, Sonia Balassanian and Francis Alys. You can see the works by Guiragossian at Istanbul Modern Museum imagining stripes as individuals and rebuilding the history aesthetically, and paintings by Gorky at the Museum of Innocence using abstract forms as a way to face intense emotions.

Sonia Balassanian/
Silence of Stones



Paul Guiragossian/14 Paintings

LISTEN TO THE FISHING BOAT OF FÜSUN ONUR ON BOSPHORUS

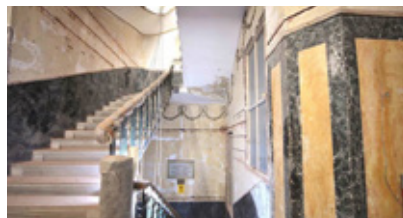
As one of the alliances for the biennial and resident of the red house by Bosphorus for many years, Onur at first imagined a motor crossing the continents. Later, this idea evolved into the fishing boat reading a poem. Who knows if you are lucky enough, you may catch one of the words.

FACT

Do you know how many of the participants of the 14th Istanbul Biennial also participated in documenta(13)? Here is the list:

Etel Adnan, Francis Alys, Ayreen Anastas, Iwona Blazwick, Anna Boghiguan, Kristina Buch, Janet Cardiff & George Bruce Miller, Tacita Dean, Cevdet Ereğ, Adrián Villar Rojas, Lawrence Weiner,

Rene Gabri, Mario Garcia Torres, Fernando García-Dory, Theaster Gates, William Kentridge, Boris Groys, William Kentridge, Marcos Lutyens, Chus Martínez, Fabio Mauri, Ingo Niermann, Hans-Ulrich Obrist, Füsün Onur, Susan Philipsz, Griselda Pollock, Walid Raad, Michael Rakowitz, Wael Shawky



UNSEEN BIENNIAL

Christov-Bakargiev likes to play around with conventions and traditions. She is hiding some art in spaces that you can not actually see. For example, in documenta(13), artist Kristina Buch created a garden with thistles and stinging nettles all around to make it hard for the audience to reach. This of course breaks norms about traditional art forms created only to be experienced by the audience. It is also a political statement about what is accessible and not accessible to the public referencing to controversial issues such as properties of minorities and military. So what do you think: Is art only for art? Or for the community?

French Orphanage

Access is denied because of unresolved international conflict of interests. Currently, a workshop of moulds, it was built in 1868 and used as the atelier of an Armenian plaster caster.

Casa Garibaldi

Entrance is prohibited because of health and safety issues. It was built by Bernardo Bottarlini and was home to Italian politician Giuseppe Garibaldi.

Under Water

As we said, Christov-Bakargiev likes surprises!

Riva

Access is denied because of military zone. This time you can actually see Andrew Yang's installation with sound recording, cymbals, books, documents and starfishes but you cannot go near it.

WHAT DOES THE THEME OF THE BIENNIAL 'SALTWATER' MEAN TO YOU?



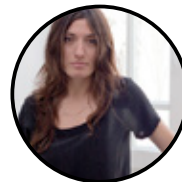
CANSU ÇAKAR "Comparing the harm saltwater can make to all the devices we live addicted to with its quality of keeping the life alive, it is difficult to find the balance."



MERİÇ ALGÜN-RINGBORG "It is not easy for an foreign curator to get connected with the city in a short time. I think Carolyn built a very interesting relationship with the city using this deep concept which seems simple at the beginning."



TANER CEYLAN "Imagine we're surrounded with saltwater and it transfers our energies and thoughts to each other. Not only ours in the present, but also of people, animals and beings that lived centuries ago..."



DENİZ GÜL "This biennial is full of tears. I understand this is what Carolyn calls the salt water" "Do not hold your tears" "Let's cry together"

HIGHLIGHTS



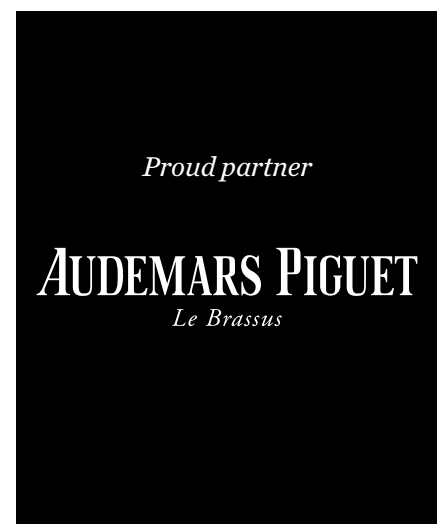
THE SECRET INSIDE THE HAMMAM

Wael Shawky thinks his “Cabaret Crusades” has found just its place in Balat’s historical Küçük Mustafa Paşa Hammam. “When you enter the hammam, you start feeling like a marionette yourself. You become part of the film’s scenography,” says the Egyptian artist, who’s participating in the Istanbul Biennial for the third time. “The Secret of Karbala,” the third installment of the Crusades saga shown inside the 14th century hammam was revealed in Shawky’s first solo show at MoMA PS1 earlier this year. It’s a 120-minute epic that describes the unrelenting Crusaders trying to take Jerusalem from the Muslims and ends with the conquest of

Constantinople in 1204 by the French and Venetian army. The artist says he had to compromise between being excluded from the rest of Biennial, as the hammam is the only venue in the Old City, or having the opportunity to present his work in such an atmospheric space. The hammam’s floor is covered with old Turkish carpets and pillows to ease the effect of the violent epic on the body. When you walk through the small door on the right of the screen, you enter the heart of the hammam, where Shawky has built a labyrinthine city of walls out of clay, limestone, brick dust and golden leaves under the structure’s great dome. He said, “I don’t care if people walk in and out of the film or go back to the installation. Because in history there is no beginning or end anyway.”

WORDS IN THE SKY

It’s easy to miss this screen at the top of the Marmara Pera Hotel building, just as it is easy to dismiss the daily news of displaced people of Africa and the Middle East trying to escape war and reach Europe, and continue on with our busy lives. But to those who care to look up, YAMA poses an immediate confrontation. Featured video on the YAMA screen is ‘The List’ by Banu Cennetoğlu, a documentary work comprised of detailed info about all immigrants and refugees killed on their way to the EU since 1993.



MAP

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1 Adahan Hotel
Meriç Algün Ringborg,
Pelin Taner-Anton Vidokle

4 DEPO
Francis Alys

7 Garage/Otopark
Cevdet Ereğ

10 House/Ev
Deniz Gül

13 Kasa Gallery
Walid Raad

16 SALT Galata
Zeyno Pekinli

2 ARTER
Bracha L. Ettinger, Fredrik Carl
Müller, Stormer (Thale Elisabeth
Sartre&Arne B. Langleite), Christine
Taylor Patten, Giovanni Anselmo

5 FLO
Cansu Çakar

8 Garage/Otopark
Kristina Buch

11 İstanbul Modern
Group Exhibition

14 Museum of Innocence
Arshile Gorky

17 Store/Dükkan
Theater Gates

3 Cezayir
Fernando García-Dory

6 Galata Greek P.School
Andrew Yang, Michael Rakowitz,
Hera Büyüktaşçıyan, Haig Aivazian,
Prabhakar Pachpute, Rupali Patil,
Emre Hüner, Anna Boghiguan

9 The House Hotel
Heather Phillipson

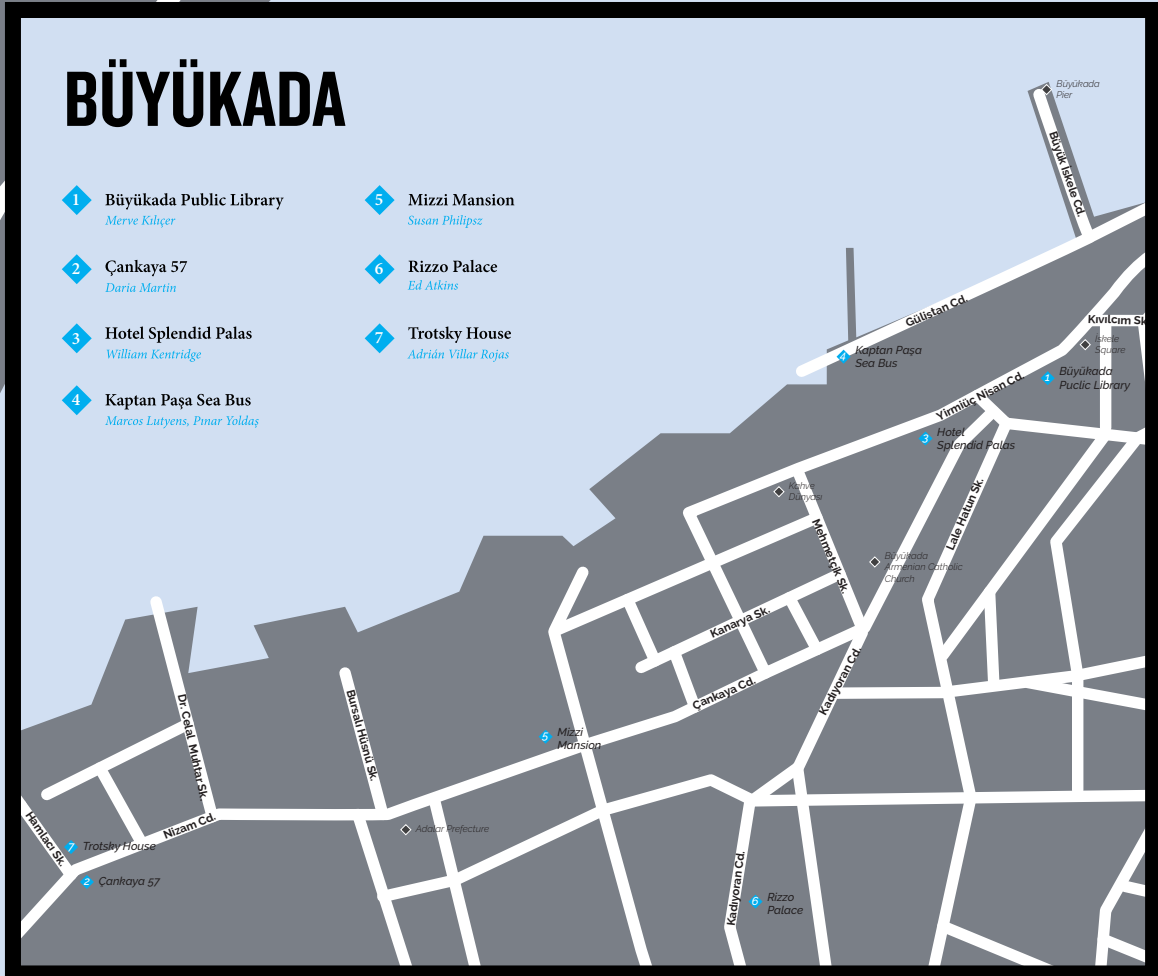
12 The Italian H.School
Irena Haiduk, Cheng Ran,
Esra Ersen, İz Öztatlı-Fatma
Belks

15 PERA Museum
Ania Soliman

18 Vault Karaköy
Janet Cardiff&George
Bures Miller

MAP

Where is the
14th İstanbul Biennial?



1 ALAN İstanbul
Kadriye İnal

2 artSümer
Basim Magdy

3 Daire Galeri
Group Exhibition

4 The Empire Project
Alp Sime

5 Gaia Gallery
Group Exhibition

6 Galeri Nev
Tayfun Erdoğan

6 Galeri Zilberman
Group Exhibition

7 Galerist
Seza Paker

8 maumau
Filippo Riniolo

9 Mixer
Group Exhibition

10 Near East
Martin Creed

11 Öktem&Aykut
Can Altay

12 Pg Art Gallery
Kerem Ozan Bayraktar

6 Pi Artworks İstanbul
Volkan Aslan

13 Pilot
Şener Özmen

14 SALT Beyoğlu
Group Exhibition

15 sanatorium
Gizem Akkoyunoğlu, Yunus Emre Erdoğan

16 Space Debris Art
C.M. Kösemen

17 Protocinema
Latifa Echakhch

18 Rodeo Gallery
Group Exhibition

A WORD WITH MARCOS LUTYENS

IMAGINE WALKING INTO ONE OF THE SEA BUSES THAT GO BACK AND FORTH IN THE BOSPHORUS, AND BEING TRANSPORTED TO A BEUYSIAN REFUGE OF CALMNESS, BUNDLED UP WITH FELT AND ROPE, RELAXING TO THE HUMDRUM OF THE ENGINES AND THE SMELL OF SALT. THIS HEALING CAVE IS ACCESSED THROUGH A MAKESHIFT WOODEN TUNNEL THAT HINTS AT REACHING DEEPER INTO YOUR UNCONSCIOUS. BOOK YOUR PLACE. ARTIST, THEORIST AND BIENNIAL ADVISOR MARCOS LUTYENS IS LOOKING FORWARD TO TAKING YOU ON A FANTASTIC JOURNEY INSIDE A SEA BUS DOCKED TO THE PIER AT BÜYÜKADA.

HANDE OYNAR: *You are the only artist that seems to have taken the healing properties of saltwater seriously in this mad city. What made you build this installation in a sea bus?*

MARCOS LUTYENS: It was Carolyn who suggested doing something on the boat. I really liked this idea of something not stuck to the land, something that's always moving, just like consciousness. There's salt on Chladni plates. For me saltwater is not only a liquid medium, it affects change. Like these rocks that are carved through... The action of the saltwater is important, how it crystalizes and how crystalization is kind of a metaphor for change.

HANDE OYNAR: *What are the Chladni plates?*

MARCOS LUTYENS: I have a sense that a lot of things in the Biennial are interconnected with a lot of other things, and also it's true for these things in this boat. I've been an advisor to the biennial and I've been following Carolyn's interests and conversations for quite a while. And they've been absorbed into the boat here. I became interested in the Chladni plates for the Biennial thanks to the book 'Thought Forms' by Annie Bessant. And inside the book, there's talk of these Chladni plates, which are a hundred and fifty year-old technology for visualizing sound. In this case, we've been investigating people with visual impairments to find out what they see in their dreams or how they understand color if they've been blind since birth.

HANDE OYNAR: *What are the results of this investigation?*

MARCOS LUTYENS: In the Chladni plates, the voices of these people can be seen, as a sort of a visual mapping. I think what I found out from them is how if you're lacking in one sense, you make up for it in another way, find a way to substitute for it. Some visually impaired people link color to emotions. It may not be in their visual spectrum but it's in their emotional spectrum. That shows how things are connected in the brain and also links to the public program we're doing on neuroscience and art called 'Thought Forms and Brain Waves.'

HANDE OYNAR: *I'm wondering how you connect science with art making in your own practice.*

MARCOS LUTYENS: We're working with Ramachandran, one of the leading neuroscientists of our time whose research includes synesthesia among other things. For example, at the conference I'm presenting an interview I did with him, together we developed a test for the visitors of the biennial. It represents thought forms, and it's interesting because for the first time, the visitors of the biennial are being visited by neuroscientists.

HANDE OYNAR: *I believe we can define this work as a ship exploring consciousness.*

MARCOS LUTYENS: The world we live in is very fragmented. Look around in any public space, you'll see at least 50% of people looking at their phones, texting, receiving emails, watching Youtube videos from a year ago. They're getting these feeds from many geographic locations and time zones. Where's their attention? It's not really in the present anymore. I'm interested as an artist in observing the mind and the mental processes. Ultimately that's where everything is coming together. That's where there is a chance of cohesion among these different fragments.

HANDE OYNAR: *As an artist, why do you think you picked this particular path to pursue?*

MARCOS LUTYENS: I thought as an artist as soon as you produce an object that's out there in the field, it's just another fragment. If you make a sculpture, it's going to become another fragment that's going to be tweeted, emailed, shared. However if you draw into the mind, there's a chance of being relevant because the mind is the common denominator. That's the clay I'm working with.

HANDE OYNAR: *How do you incorporate hypnosis into a scientific inquiry?*

MARCOS LUTYENS: When it's a family and the business is yours, you'll do anything to maintain it, to make it happen, and it shows. When you love someone, and they love you back, then it shows. That's what I think.

HANDE OYNAR: *Do you have a big group-lunch every day for people working in the atelier?*

MARCOS LUTYENS: Neuroscientists have fancy machines that cost a lot of money but the resolution is still not good. It's just like looking at the earth via satellite view but not seeing what's inside people's houses. Meditation

or hypnosis are perfectly valid ways of exploring the mind, at times better than the scientific techniques. You'll find that many neuroscientists don't rely on MRIs, they still need psychological tests and interviews. Hypnosis is central to my practice.

HANDE OYNAR: *And what do you hope to achieve with the hypnosis sessions here?*

MARCOS LUTYENS: Dematerialization of art. Artists have to go through a long process of making something and then people come and look at it. And hopefully they'll take away the intention of the artist. But I'm completely bypassing that physical aspect of it. I'm working directly with the viewer, almost printing or producing something in somebody's mind. So the process goes through you, it is of you and by you. I initiate hints of what you're navigating through but you really build those worlds. I'm handing over that authorship to the visitor.

HANDE OYNAR: *Tell us about the journey you'll take the visitors on.*

MARCOS LUTYENS: : It's based on three books: 'The City in Crimson Cloak' by Aslı Erdoğan, 'The Crystal World' by J.G. Ballard, related to saltwater and crystallization of things, and 'Mount Analogue' by René Daumal, an impossible journey that takes place on a ship called 'The Impossible'. These fragments are woven together in 1700 permutations of stories. Each performance will be different. Daumal practiced this idea that you could see color through your fingers, it's called paroptic vision. We have a menu of colors that you pick with your fingers. All I'm saying is that there is a possibility of different ways of seeing. Here it's basically like a gymnasium for increased consciousness.

If you draw into the mind, there's a chance of being relevant because the mind is the common denominator. That's the clay I'm working with.



MARCOS LUTYENS



THIS EXHIBITION IS NOT MADE FOR ONLY ART PEOPLE, AS CAROLYN CHRISTOV-BAKARGIEV STATED IN THE PRESS MEETING ON WEDNESDAY TO AN IMPATIENT CROWD OF ART PEOPLE. "IT IS FOR THE LOCAL WHO WILL TAKE THE WEEKEND TO SEE ART OR FOR THOSE LIVING IN THE NEIGHBORHOODS WORKS ARE PLACED IN." WHILE IT IS IN FACT AN AMAZING EXPERIENCE FOR US TO WALK AROUND STREETS OF ISTANBUL TO DISCOVER ART IN QUASI-INVISIBLE PLACES SUCH AS GARAGES AND HOTELS AS IF WE ARE IN A TREASURE HUNT, BUT WHAT REALLY MATTERS IS HOW THE LOCALS WILL REACT TO AND EMBRACE WHAT IS HAPPENING NEXT DOOR.

THE THEME OF "SALTWATER" INVITES YOU TO GET CLOSE TO THE WATER, EXPERIENCE THE CITY AND BE OPEN TO NEW PERSPECTIVES AND DIALOGUES. IF YOU WANT TO HAVE THE TIME TO DIGEST AND APPRECIATE WHAT THE ACTION AROUND YOU, MAKE SURE THAT YOU GIVE AT LEAST THREE-PREFERABLY FOUR-DAYS FOR THE SHOW. AND BE OPEN TO EXPERIENCE COMPLICATED FEELINGS AND IMAGES WHILE MOVING THROUGH MYSTERIOUS SPACES. THERE IS NO SPECIFIC ORDER TO THE VENUES, FEEL FREE TO FIND ORDER IN THE CHAOS.



Adrian Villar Rojas/The Most Beautiful of All Mothers

BEYOĞLU

A good start will be Theaster Gates' Store on Boğazkesen Caddesi No:106. Following his previous efforts at Chicago's underprivileged South Side neighborhood, Gates displays the pottery he's made out of dust collected from other biennial spaces and plays Atlantic records. Right next door is the Garage, where you can listen to the footsteps of ghosts created by rhythm-maker Cevdet Ereğ.

Head to the House on Bostancıbaşı Sokak No.30 to lay down and watch the ceiling installation with wooden slabs carved with symbols. Conceptualist Deniz Gül wants you to look up to see her treasure chest. Just across the road, climb up to one of the rooms

of House Hotel Istanbul by Heather Phillipson, where you will find yourself in your own heart, full of red and beating with violence.

One of the most touching pieces at display is by Francis Alys at DEPO. Artist takes you to the ruins of Ani to be part of the tradition of bird whistles by watching kids playing around.

Also interesting to visit the top floor of the shiny FLO shoe store (Anatolian Passage) to witness the result of the studio young artist Cansu Çakar designed for underrepresented women to heal by working with traditional methods.

Galata Greek Primary School with its five floors full of art requires a bit more time. Anna Boghiguian's huge installation covering the entrance floor envisioning a corroded boat carrying salt and reminding the fatality of salt, and Rupali Patil's recreation of the school's ex-residents are the most impressive thanks to the references they give to the past and present. Istanbul Modern and Arter are other must-see venues hosting group shows that make up 90% of the works in the whole Biennial.



Anna Boghiguian/The Salt Traders

BÜYÜKADA

Brace yourself for an inner journey starting as you leave the chaos of the city behind, and continuing as you navigate around the island's quiet streets. Pınar Yoldaş's saltwater heart and Marcos Lutyens' meditative space and hypnosis sessions on the IDO Sea Bus dock are the starting point on this itinerary. Climb up the stairs to reach the Splendid Hotel to see William Kentridge's video and up the hill on Kadiyoran Caddesi to the derelict Rizzo Palas at No.29, where Ed Atkins' captivating video of a 'Hisser's last 30 minutes is installed. Steer toward Çankaya Caddesi to see the works at Mizzi Mansion and Çankaya 57 but the highlight of the biennial awaits on the docks of the Trotsky House. Adrian Villar Rojas's work is a pack of animal statues adorned with organic detritus, challenging the viewer as they watch the abandoned ruins of the house that once hosted Trotsky during his escape from Russia. Be prepared to spend around 2 hours on the island.

RUMELİ FENERİ

A three-hour trip to see an appropriated radar antenna (Andrew Yang) and a wall installation (Lawrence Weiner)? Great if you feel the need some mental digestion but not recommended if you have less than a week to see the Biennial. wasn't just Place Vendôme diamonds, it was something else. It was cultural.

OLD CITY

The only work in the historically oldest part of the city is Wael Shawky's must-see installation at the Küçük Mustafa Paşa Hamam. For details, **SEE PAGE 3.**