

28/11/2010-27/02/2011

İkinci
Sergi

Second
Exhi-
bition

EXHIBITION GUIDE

ARTER

WORKS IN THE EXHIBITION

.-.-.

Piece of Luck:
Possibly About
to Become World's
Most Valuable
Work of Art

2010

Closed Work:

The Constitution
of the Republic
of Turkey

2010

Closed Work:

Law on
Intellectual and
Artistic Works

2010

Closed Work:

Mapping Benjamin:
The Work of
Art in the
Digital Age

2010

Halil Altındere

Portrait of a
Dealer

2010

Burak Arıkan

Network of
Foundations and
Corporations

Through Shared

Board Members:

Turkey Edition

2010

Network of

Artists Who

Exhibited

Together:

ARTER "Second

Exhibition"

Edition

2010

2010

Volkan Aslan

Recycling

2010

Any Given Day

2010

Vahap Aşar

Cancel

2010

Crying Boy

2010

Alpler 1, 2

2010

Last Drop

2010 {1995}

**Banu Cennetoğlu –
Yasemin Özcan Kaya**

Dumping in the
Cosmic Trash...

2010

Ayşe Erkmen

J, K & H

2010

Hafriyat

Excursions

in the Homeland:

2010

Murat Akagündüz

Hell-Heaven

2010

Danak

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Antonio Cosentino

Erzurum Nights

2010

extrastruggle

Icon for

Secularist Turks

2010

The Assassination

of Yahya Kemal

2010

İnci Furni

Was it Just a

Mirage?

2010

Puff

2010

Mustafa Pancar

King Construction

Ltd.

2010

Ali Kazma

O.K.

2010

**Aydan Murtezaoğlu –
Bülent Şangar**

Lab Created

2006-2010

Ahmet Ögüt

Black Diamond

2010

This area is

under 23 hour

video and audio

surveillance

2009

İz Öztat

Display and

Preservation

2010

Cengiz Tekin

Untitled

2010

Canan Tolon

Loss

2010

Precaution

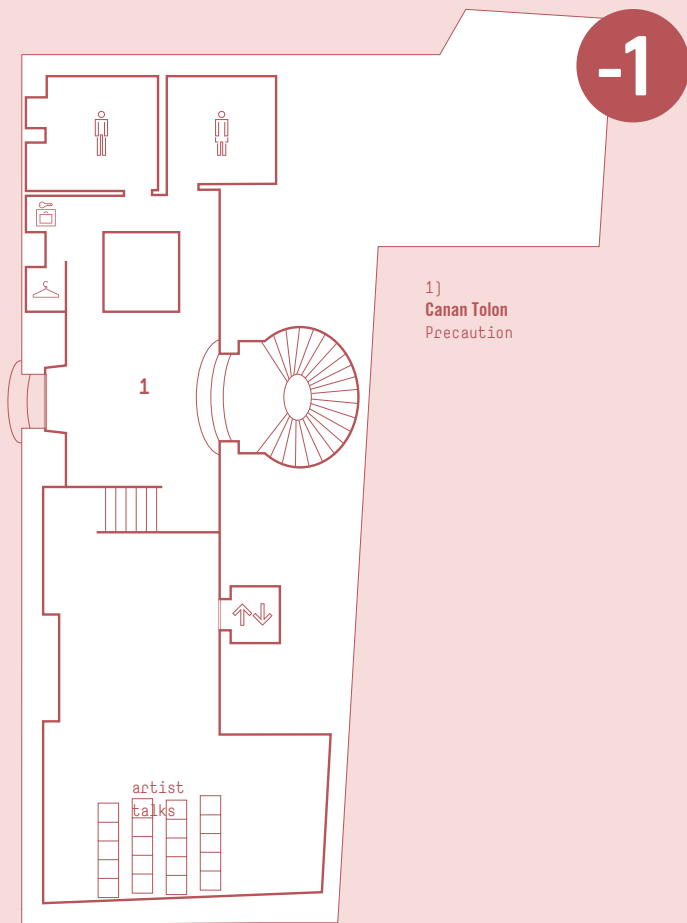
2010

When ARTER opened on 8 May 2010 with the exhibition titled “Starter” that showed works from the Vehbi Koç Foundation Contemporary Art Collection, that “start” the title of the opening exhibition referred to actually implied the starting point of a route that will bifurcate in various directions: while evoking the promising developments in recent years regarding the rapidly evolving context of contemporary art in Turkey, it heralded determination for the expansion of a fledgling but ambitious international contemporary art collection; and furthermore it announced once again a museum complex project, that is presently in the preparatory stages and will be realised in coming years.

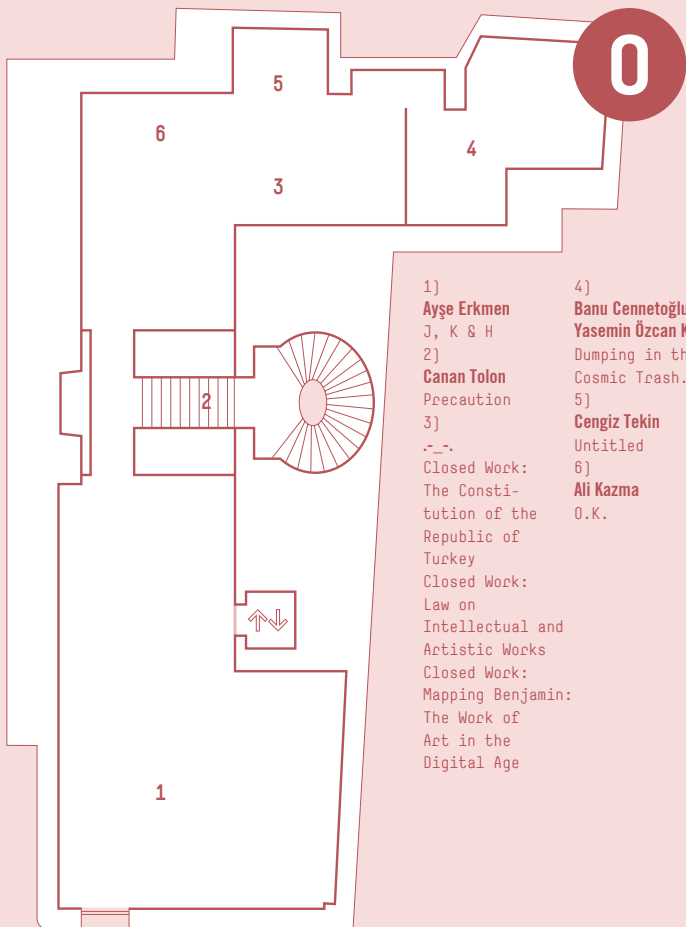
ARTER’s “Second Exhibition”, which assumes as a title its chronological order among exhibitions organised here, is in fact the first exhibition at ARTER in that it is realised independently from the collection and with new productions, and denotes the programme that will be adhered to from now on. The numerical reference in the title seeks to evoke the sequentiality within the programme of artistic events at an art institution as well as an institutional continuity, similar to the perpetuity inherent in the act of counting. It also ironically references the criterion of an art institution’s success usually associated with numerical values rather than the content produced and the primary importance of numerical values for institutions.

“Second Exhibition” departs from the lack so far of any institutional and sustainable response to the urgent requirement for support towards artistic production despite the rapid growth of contemporary art in Turkey, and focuses on encouraging new productions.

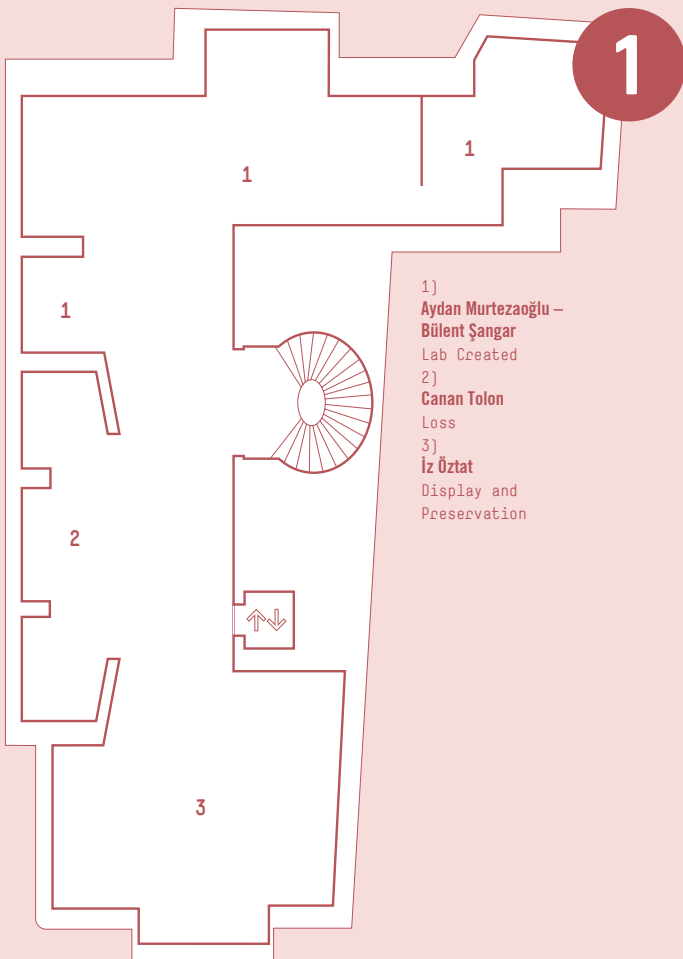
In consideration of the processes of restructuring and transformation that Turkey is passing through in the 2000s and that are also observable in art institutions, the shared context of these new works consists of the concepts of the institution and institutionalisation in a framework with art at its centre. "Second Exhibition" proposes to examine the concept of the "institution" from a wider perspective and from within art itself; and through the new productions by the artists, attempts to render visible the tensions and dynamics between the art institution, the artist, the work of art and the viewer from different perspectives.



1)
Canan Tolon
Precaution



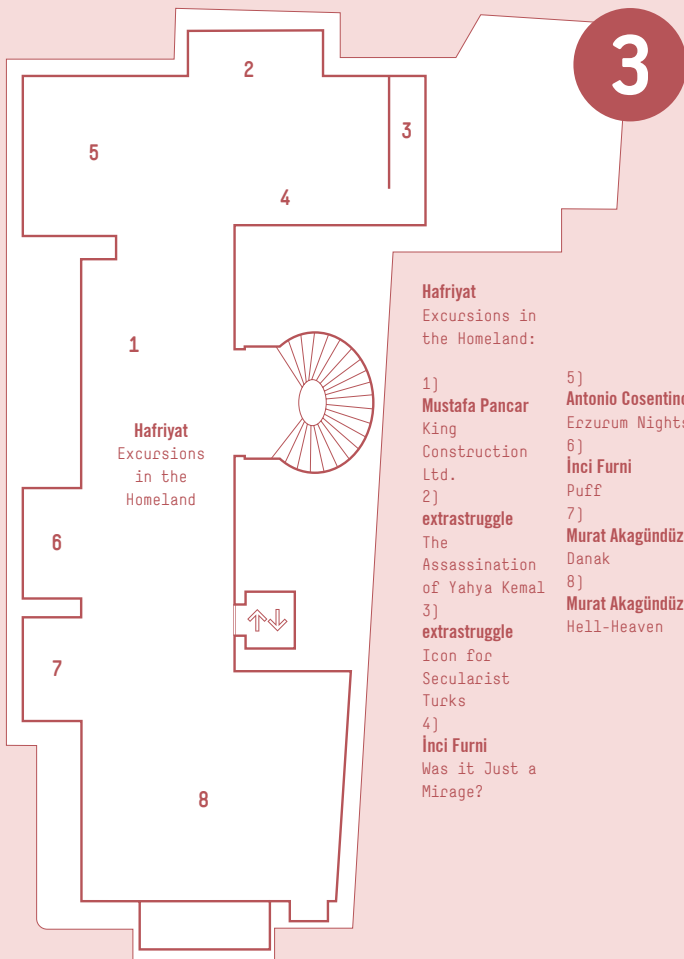
- 1)
Ayşe Erkmen
J, K & H
- 2)
Canan Tolon
Precaution
- 3)
Circular Staircase
Closed Work:
The Constitution of the
Republic of
Turkey
Closed Work:
Law on
Intellectual and
Artistic Works
Closed Work:
Mapping Benjamin:
The Work of
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- 4)
**Banu Cennetoğlu –
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- 1)
**Aydan Murtezaoğlu –
Bülent Şangar**
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Display and
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- 1) **Volkan Aslan**
Recycling
- 2) **Volkan Aslan**
Any Given Day
- 3) **Vahap Avşar**
Alpler 1, 2
- 4) **Volkan Aslan**
Piece of Luck: Possibly About to Become World's Most Valuable Work of Art
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Cancel
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Network of Foundations and Corporations Through Shared Board Members: Turkey Edition
- 8) **Burak Arıkan**
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- 9) **Vahap Avşar**
Last Drop
- 10) **Vahap Avşar**
Crying Boy
- 11) **Ahmet Öğüt**
Black Diamond
- 12) **Ahmet Öğüt**
This area is under 23 hour video and audio surveillance



Hafriyat

Excursions in
the Homeland:

- 1) **Mustafa Pancar**
King
Construction
Ltd.
- 2) **extrastruggle**
The
Assassination
of Yahya Kemal
- 3) **extrastruggle**
Icon for
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- 4) **İnci Furni**
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- 5) **Antonio Cosentino**
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- 6) **İnci Furni**
Puff
- 7) **Murat Akagündüz**
Danak
- 8) **Murat Akagündüz**
Hell-Heaven

.-.-.

.-.-. is an art project that operates in accordance with the copyleft method and has been created with a strategy of realising a practice under an identity that does not refer to any language, culture, nation or gender. A political approach to information technology, appropriation, free/open formats, the gift and free culture are among the subjects it problematises.

In “Untitled (free/proprietary) after Andrea Fraser” .-.-. produces a new work of abstract images in which no frame is repeated, by superimposing and dissolving free videos of other artists within each other. The subversive attitude of “Piece of Luck: Possibly About to Become World’s Most Valuable Work of Art”, produces an intriguing response to the conventional methods used for the valuation of works of art the institutional structure and invests the entire budget reserved for the production of works in games of chance. The third .-.-. project shown at the exhibition is a series realised under the general title of “Closed Work.” For this work, the artist exemplifies Walter Benjamin’s theory of reaching wider masses via mechanical reproduction –the validity of which is much-debated in the age of information technologies– with three books reproduced by means of photocopying, following which the pages of the resulting volumes are spiral-bound together along both sides, thereby sealing and concealing the reproduced information.

-1 0 1 2 3

Halil Altındere

Halil Altındere's installation titled "Portrait of a Dealer" is not a project designed specifically for the "Second Exhibition". It is featured in this exhibition because of the sudden and ironic response it produces to the questions the exhibition is interested in and because its format allows the production of a second edition.

In an era in which the relationship between art and money has become the subject of unprecedented debate, it is no coincidence that featured together in the work "Portrait of a Dealer" are Yahşi Baraz, who reached the pinnacle of his profession as a gallerist in Istanbul in the 1970s, and a typical painting by Burchan Doğançay, one of the leading representatives of modern painting in Turkey, whose painting titled "Blue Symphony", was sold at a record price at an auction last year. By bringing together ironically these immediately recognisable images and presenting the video in the format of a classical painting, Altındere opens a new chapter in the debates regarding the art market in Turkey, along with the continuing tension since the 1980s between modern and contemporary art. Altındere waited for two years to receive Yahşi Baraz's consent to sit for this video-portrait, and he carries the work to completion by displaying it first within the context it deals with, at Contemporary Istanbul, the largest art fair organised in Istanbul, an event visited by many collectors and the place where the local art market meets the international market.

BURAK ARIKAN

The focus of Burak Arıkan's research is on the networks of relationships between individuals and institutions which emerge through the channels of communication they share; then taking shape through their common fields of interest or collaborations in ideological, institutional, artistic, professional or similar subjects. Using software he develops himself, he creates and renders visible a "mental image" that corresponds to these invisible networks that do not have a visual form in themselves.

At the MIT Media Lab where he graduated from in the summer of 2006, Arıkan worked on developing infrastructures that would support artists and designers in digital network environments. In the two distinct research studies he carried out within the context of the "Second Exhibition", Arıkan renders in a visual language formed of diagrams, which has the added benefit of being open to data communication, the relationships firstly between the board members of tax-exempt foundations active in Turkey and public corporations listed on the Istanbul Stock Exchange, and secondly the 20 artists taking part in the "Second Exhibition". The research begins with compiling the names, continues with the determination of the common meeting points each has with others in shared contexts, and is concluded by interconnecting the data multiplied in this manner. Once all the data has been processed by the software, the visually organised graphic lines, groupings and names of different colours and intensities that emerge are presented to the minute observation of the viewer; thus begins the interpretation process of the content.

Volkan Aslan

Volkan Aslan is one of the founders of 5533, an independent space of modest scale at the Istanbul Textile Traders' Market where window exhibitions, artist's talks, workshops and roundtable discussions are held. In his narrative installations he creates fictitious memories by including everyday and common objects within the work as readymades; he also carries out minimal temporary interventions to spaces he works in. However, another theme he has sustained can be traced in his works that reflect on the work of art and the institutions within which art is exhibited.

The first project Volkan Aslan has developed for the "Second Exhibition" is a photo-performance that brings the public space into the institutional art space. With 25 models hired from a casting agency, Aslan transforms the space[0] where ARTER's opening exhibition "Starter" was held into a performance zone; re-staging within the institutional space he uses as a studio[0] a clash between the police and demonstrators (a familiar scene one can often witness on İstiklal Street) and exhibiting the work within the same institution. His other work in the exhibition transforms a genuine story of "wandering" experienced in the city into a design object. Aslan has produced a huge cart, modelled on the now almost standardised cart/bags of the paper-collectors, who try to make a living by selling the waste-paper they sort out from the rubbish the city produces everyday to recycling companies; in this way, he exposes to scrutiny the institutionalisation in art that runs parallel to the increasing place it offers to brands.



Vahap Avşar

“Last Drop”, the installation Avşar exhibits in the “Second Exhibition”, is a remake of an old work by the artist. Shown at the “Gar Show” that the artist organised at the Ankara Railway Station together with Selim Birsel and Claude Leon, “Last Drop” was only shown for a single day as a result of the entire exhibition being closed down by the authorities. This experience accelerated Vahap Avşar’s departure from Turkey and his decision after 1998 to take a long break from artistic production.

Avşar came to Istanbul during the summer of 2010 and decided to go in search of the postcard of the “crying boy” which he had painted tens of copies of in his childhood and youth. As a result of his research, he took over an archive of postcards and posters that documented with a vivid visuality the transformations Turkey went through from the 1970s to the 1990s. Avşar’s projects in the “Second Exhibition” are derived from this invaluable archive that also holds an important place in the artist’s personal history and are configured around the concepts of “representation”, “the original and the copy”, “high and low art” and “censorship”.

A series of soldier postcards that Avşar transferred to photography for the “Second Exhibition” was prohibited probably because the images had been adjudged to have made light of the military institution’s image; the envelopes containing these postcards had been crossed over with red ink and the date 16-12-83 added along with a note that reads “ipdal/cancelled.” Along with the portrait of the crying boy, Avşar includes in the “Second Exhibition” landscape paintings which are once again copied from postcards and therefore copies of a copy among thousands; in this way, he thwarts the opposition of the original and the copy; and opens the institutional legitimacy of kitsch and the copy to debate.



Banu Cennetoğlu - Yasemin Özcan Kaya

In their joint project for the “Second Exhibition” titled “Dumping in the Cosmic Trash...” Banu Cennetoğlu and Yasemin Özcan Kaya seek the assistance of a non-artistic discipline to measure the energies circulating in the physical space of the art institution and the invisible effect this energy has on us and share the results of this experiment via video recordings.

The Acmos Lecher Antenna –developed by German physicist Ernst Lecher in order to measure tellural tensions, and today used in energy medicine to diagnose physical illnesses by measuring the energy distribution in the human body– is taken through the offices, exhibition halls and all other accessible areas of ARTER. The building is put through an energy scan by therapist Zeynep Sevil Güven who uses various protocols to diagnose the positive and negative energies within the body of ARTER, following which advice towards restoring a state of balance is offered. With this metaphorical reading that they conduct via ARTER, Cennetoğlu and Kaya propose a fresh look not only at the visible physical space of the art institution, but also at the balance between all its components, some that we cannot necessarily see or perceive, all of which form its metabolism and determine its lifespan, and the holistic effects of the communication and fluidity between these components on the viewers and art professionals that live within the circulation zone of the institution.

Ayşe Erkmen

As in her numerous other works in which she departs from research conducted on the past and present conditions of a space as a basis towards revealing its invisible capacities, in her project developed for the “Second Exhibition” Ayşe Erkmen once again takes the history of the space as her departure point. During the Republican period, the ARTER building was officially registered as Meymaret Han and is thought to have been built by architect Meymaridis Effendi, at the turn of the century. The records of Ottoman Trade Annuals reveal that between 1914 and 1920, a hat shop named “Fait Jules” operated on the ground floor of the building.

Ayşe Erkmen entrusts a hat from the 1920s that belonged to her grandmother Hermine Hanım –one of the renowned haute couture tailors of the time who once lived at the Simpatyan Apartment Block, also on İstiklal Street– to Katya Kıracı, who continues to uphold a family profession of around 60 years, producing handmade hats in her shop in the historical Hazzopulos Arcade. In the hands of Katya Kıracı, Hermine Hanım’s hat is reproduced using all the available colours of felt, and this colourful collection is placed in the space at the entrance of ARTER. The street-facing entrance of this art institution, which is located amongst bank branches, ATM machines, exchange bureaus, fast-food shops, readymade clothing and souvenir shops on İstiklal Street, a main artery for shopping and consumption as much as it is for Istanbul’s culture life, is camouflaged by Ayşe Erkmen so that it reflects the environmental context it finds itself in; thus, the institution is subjected to a modification for the duration of the exhibition.

Hafriyat

The “Excursions in the Homeland” project, realised by Hafriyat in collaboration with ARTER, and structured as an “exhibition within an exhibition” finds its departure point in an institutional art programme supported and carried out by the state. “Excursions in the Homeland,” organised annually from 1938 to 1945 by the CHP government as an extension of Republican ideology, provided its participating artists with various means of production and required them to create paintings, using local motifs and focusing on the industrial developments and achievements of the Republic. The programme resulted in hundreds of works being produced by almost 60 artists, which were then displayed in the exhibition halls of State Community Centres.

Rather than a history-of-art research study examining the influence of official ideology on art production, **Murat Akagündüz, Antonio Cosentino, Extrastuggle, İnci Furni and Mustafa Pancar** structured the strategy of the project so as to evoke the fast-paced artist exchange and residency programmes of today; and following short-term travels to various cities, present their own independent exhibition on the top floor. With the “Excursions in the Homeland” project, Hafriyat places the culture and art policies implemented by official ideology during the early Republican period within the framework of contemporary institutionalisation efforts. On the other hand, in order to produce socio-political readings on Turkey, the group subjects its own collective identity to a field test within the rush of institutionalisation and flurry of museum-building that focused especially on Istanbul and took place in the 2000s.

Ali Kazma

In his series titled “Obstructions” that he has been working on since 2005 that so far includes 13 video works and has recently earned him the Nam June Paik Award, Ali Kazma has entered spaces of production, maintenance and repair that are often not visible in our everyday life and has tried to gain insight into the human instinct to construct, transform and protect oneself and the world around him; together with the meaning of this process in the context of human nature. In his work titled “Today”, that was realised within the scope of “Istanbul Pedestrian Exhibitions 2: Tünel-Karaköy” (2005) and formed the basis for the “Obstructions” series, he recorded 37 short videos depicting the micro-activities taking place within the public space the exhibition was located in; the production processes of consumption-oriented products and even artistic works; the maintenance and repair works undertaken in the area; and in brief, every single type of activity related to physical and social human requirements, and included among them a notary’s clerk act of stamping official documents with surprising speed and incredible dexterity.

In “O.K.”, the multi-screen video-installation he produced for “Second Exhibition”, Ali Kazma revisits the notary public in “Today”. Instead of the production and work areas predominant in the general structure of “Obstructions”, Kazma here uses a professional studio and trains his camera on the hand of the notary’s clerk, which grants approval with each stamping of a document. By both creating a loop of and multiplying via the use of numerous screens the depiction of a single movement that is repeated constantly, this peculiar gesture of bureaucracy and the institutional approval mechanism is echoed thousands of times within the exhibition.



Aydan Murtezaoğlu - Bülent Şangar

“Lab Created” is a project Bülent Şangar and Aydan Murtezaoğlu began conceiving in 2006. The artists departed from an ecological problem, from the chaos of information and perception surrounding the issue of water pollution that threatens our common habitat, and “Lab Created” required the active participation of people who both artistically and professionally took interest in the artists’ common concern, who were working on this problem and/or felt the need to express their views on it, both on institutional and individual grounds. As they themselves state, they started off “within their own habitat” and began with “two simple questions that closely concern many of us: the first was about drinking water from the tap at home and the other about going down to the shore and swimming in the sea.” Instead of aiming to reach an absolute and unchallengeable answer, “Lab Created” raises a common question for debate from within the domain of art and takes shape around a fictional laboratory environment, via a language both scientific and also individual and fictional.

With consultancy support by environmental engineer Çağrı Gökdemir, the collaborative process began with samples of water being taken from sea water and tap water from Suadiye; following which samples from the taps at ARTER were sent for analysis at internationally accredited laboratories. The process continued with the professional contribution of twin actor/models Kutsal and Armağan Döşluoğlu who took on the role of the twin scientists in the performance piece written by Aydan Murtezaoğlu.



Ahmet Ögüt

“Black Diamond” is not a project designed and proposed specifically for “Second Exhibition” and realised for the first time for ARTER; however, it is quite a recent project by Ahmet Ögüt (initiated in 2010 at the Van Abbemuseum in Eindhoven; the presentation of which continues in Holland at the time of its adaptation for ARTER).

“Black Diamond” transports the relationship between the viewer and the art institution to an unfamiliar platform, and within an ironic installation that can only be completed with the performative collaboration of the viewer, encourages debate about topics such as the material value of the art work, the value the work adds to the viewer, and the effort and time the viewer must expend to gain such value. Having hidden a small piece of the wall of the art institution among tonnes of coal he has installed within the exhibition space, Ahmet Ögüt expects the viewer, who will be allowed to enter the coal-covered space by appointment and on a one-time-only basis, to excavate the institutional piece within a certain time limit. For those who wish to take part in this experiment at the expense of getting covered in coal dust and being watched in the process, the reward that beckons is to claim the diamond placed in the institution's wall, which was inserted in the small crevice where the section of wall was removed from. In other words, the viewer who puts back what has been taken away from the institution claims the diamond, and if no one succeeds, the diamond belongs to the institution forever. And as indicated on the plate Ahmet Ögüt places at the entrance of the exhibition floor where “Black Diamond” is installed, this area is under 23-hour video and audio surveillance.

İz Öztat

İz Öztat revisits her own comprehensive academic research conducted on strategies and applications towards a local and international presentation of national identity and memory in the continuum extending from the Ottoman Empire to the Republican period and the present, and transforms it into a sculptural installation formed of numerous pieces. From among various historical and contemporary examples, the artist selects certain preservation and display units used in classical exhibition techniques and strips them of their original contexts to place them on the floorplan of Sergievi, one of the architectural icons of Republican modernisation.

Öztat's "display and preservation" units take on an abstract nature as they change both in appearance and scale with the help of the diversity of materials used: A tabernacle (the item of church furniture placed on the altar or niches and in which the eucharist is kept produced by adding compressor tubes to a window-shade and [0]a pedestal made with a type of plastic blinds chosen as a modern equivalent of the müşrebiye, the latticed window identified with Islamic architecture –though devoid of religious connotations– stand at opposite ends of Sergievi. On the other hand, the object that has been placed like a roof on top of these blinds –which are fixed together like the lateral sides of a cube, perhaps lending themselves to be thought of as a closed, empty space– is a display case for weapons; the original situated at the Military Museum in Harbiye, here reinterpreted with galvanised sheet iron used in rain gutters. The final unit that completes "Display and Preservation" is an example of a touchscreen employed for educational information and navigation in today's art institutions.



Cengiz Tekin

The opening of the “Second Exhibition” on 27 November 2010 featured a performance that many viewers might have not even noticed, that stealthily camouflaged itself in the familiar routine of an institutional opening; that disappeared among the crowd by masking itself with the conventional appearance of an ordinary exhibition launch; yet nevertheless was planned and programmed, and had envisaged the impression it will leave behind.

In keeping with the tradition of opening ceremonies, Cengiz Tekin sends his “congratulatory” message to the “Second Exhibition” in the form of a basket flower arrangement. In repeating at ARTER a performance he had staged at an exhibition he was invited to as an artist and organised in Adana 12 years ago when he was still a student at Çukurova University, the meaning of the gesture of sending flowers expands even further. The “untitled” flowers left on the pedestal they are placed at the opening will die during the course of the exhibition, at first losing their initial freshness and colour, then slowly fading and wilting. Content at first sight with making his presence in the exhibition felt with an elegant gesture, Cengiz Tekin perhaps reminds us that this process of a life coming to the end of its existence is valid for all institutions.

There is always something hidden in Cengiz Tekin's work, or a wary silence that remains dominant, a state of holding one's breath. And it is the same for “Untitled”, as it shares that particular silence, and hides among other things in order to create a life of its own within the exhibition.

Canan Tolon

A good portion of an artist's work never gets to see the daylight. In fact there is a considerable amount of waste in most creative processes. In the course of such processes, the artist selects what to discard, abandon, leave out or keep. What stays becomes the artist's body of work, which in turn goes through many more rounds of selective processes, this time by others who will make or break the artist's career. But there is another kind of waste, one much harder to stomach, and that is the loss of art resulting from negligence and recklessness. Countless artworks are destroyed due to insufficient protection during transportation and relocation, while many more are slowly destroyed in inadequate storage spaces. Such loss is total. During the course of her career, Canan Tolon has also witnessed some of her work turning into trash. For a short time, "Loss" grants these unfortunate pieces one last opportunity, the kind they once deserved.

"Precaution", Tolon's second project in the exhibition, consolidates the building by suspending it from floor to ceiling, as a "precaution" taken against the structural weakness and fragility of the art institution exposed to various external factors. By departing from spatial data, this intervention realised by using architectural construction elements, also draws attention to the process of self-construction of the institution it is placed within.



SECOND EXHIBITION

28/11/2010-27/02/2011

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