

ARTWEEKS ISTANBUL

X. EDITION

THIS PUBLICATION IS PREPARED BY **unlimited** FOR ARTWEEKS ISTANBUL.



The Ritz-Carlton
Residences, Istanbul

B BLOK

Fulya Entrance

01 - 14

OCTOBER 2024

11:00 - 19:00

ARTWEEKS IN 9 EDITIONS

Artweeks Istanbul's past
editions in numbers

ŞERİFE BİLGİLİ ERCANTÜRK

To exist both as an artist and a
business leader

HOW TO COLLECT ART?

Ebru Nalan Sülün wrote to
inform the enthusiasts of the
subject

STORIES OF WORKS OF ART

Artists told the story of a work
they own

IN THE BACKGROUND

The heroes in the background
that are making Artweeks
Istanbul happen

WITH ARTIFICIAL INTELLIGENCE

İlgin Seymen's new series
criticise the modern world

TAXI ART WORKSHOP OUTPUTS

Works from Open Studio Days
at Artweeks

DAZE ELLIS

Sevil Dolmacı Istanbul shows at
the 10th edition of
Artweeks Istanbul

As Bilgili Holding, we are proud to have realised our vision of sustaining the beneficial relationship between the business world and the world of art and design through the work we have carried out with our esteemed partners. We would like to extend our sincere thanks to all our stakeholders, galleries and artists who supported us in this process.

Selçuk Artut, If Walls Could Speak, 2020, Kinetic Sound Installation, Artweeks 4th edition



The art world, like everything else in existence, is changing, growing and being shaped by new perspectives every day. As creativity, innovation and aesthetic understanding diversify like never before, we endeavour to follow this relentless transformation and share it with those who are interested. At this special point where publishing intersects with art, we aim to offer our readers the opportunity to both swim in the rivers of contemporary art and to reveal the current dynamics of the sector. Artweeks Istanbul is a platform where local and international artists come together, ideas collide and new approaches sprout. In this magazine, we have compiled a content that covers the innovations of the art market, the freshest examples of contemporary art and all the events offered by Artweeks Istanbul. Our aim in preparing this publication was not only to inform art lovers but also to help them discover this world more closely. In this period when the boundaries of art are pushed and creative expressions come to life against all odds, we invite the audience into the minds of the artists. In these pages, you will find many perspectives ranging from the works to be exhibited during

Artweeks Istanbul to the vision of the curators, the paths followed by the collectors and the sources of inspiration of the artists. All this information supports you to have an idea about the latest developments, rising trends and innovative approaches in the art market, even independently of Artweeks Istanbul. At the beginning of the article, we mentioned that everything is in motion, and the publishing industry is no exception. In this context, we aim to ensure that art writing reaches a wider audience by using all the opportunities offered by the digital age, and we mobilise the conditions with our belief in print publishing. The change in the world of publishing has gone beyond being just a means of sharing information and has become a phenomenon in its own right with many different characteristics. Art can now be experienced not only in galleries or museums, but also on digital platforms, social media and even on your mobile devices. This relationship between art and technology is transforming not only the presentation of artworks but also the functioning of the art market. Innovations such as the sale of digital works with blockchain technology, artifi-

cial intelligence-supported curatorial practices and virtual exhibitions open different experience doors for art lovers and collectors. As a part of this transformation, we will continue to inform you about the current situation and follow this change. With the digital revolution, it is easier than ever to be more intertwined with art and to follow the developments in this field. You will be able to access the articles, interviews and news we include in this magazine both in print and digitally. We wanted this publication to be more than just an event guide, we wanted it to be a guide that will enable you to follow art. Finally, in these pages, where you step into the world of Artweeks Istanbul, we invite you to be a part of this journey as you witness the endless expressions of art. We hope that this publication can be a companion that will strengthen your bond with art. We wish you a pleasant reading.

Merve Akar Akgün
Unlimited Publications
Editor-in-chief

Organised and collective

We discussed Artweeks Istanbul, which has now reached its 10th edition, with Begüm Güney, the Culture and Art Projects Manager at Bilgili Sanat

Begüm Güney, Photo: Berk Kir



Artweeks is more than just an art event, it aims to create an ecosystem for artists, curators and collectors. In this context, what kind of a lasting impact do you expect Artweeks to have on the art market in the long run? What strategies do you follow to ensure this impact? Although Istanbul is the centre of Turkey's contemporary art industry, there are only two major art events focused on the future of the art market in one of the world's 20 largest megacities with around 15 million inhabitants and a 23% young population. Artweeks strategically does not define itself as a fair from the very beginning. The adaptability of this structure, which grows in solidarity and transforms in each edition in accordance with the conditions of its time, is very high. Unlike its peers, we focus on bringing the art produced today to a wider audience through collection exhibitions, projects supporting independent artists and initiative collaborations, institution-brand collaborations and parallel events, and the growth of the new generation in the social structure intertwined with art. Achieving this transformation should be the focus of the individual and mass action of all profes-

sionals working in the field of culture and arts. Bilgili Sanat's main strategy is designed in line with this goal in all the projects it realises and takes part in for a permanent social development. **Is Artweeks experiencing a change by changing both the name and the venue, and is its spirit affected by this transformation? What do you observe?** On the contrary, this change reflects its spirit. The name can be reconsidered in the future with a strategy where the journey that started in Akaretler will spread first in Istanbul and then perhaps to other locations. Artweeks is a highly recognised brand. This change is a harbinger that Artweeks will expand and be organised in different locations in the city. **Being the director of Artweeks carries the responsibility of providing a profound experience for both artists and audiences. Which criteria do you prioritise when creating the general and event selection of Artweeks?**

The main focus of Artweeks Istanbul is the diversification of the galleries, which changes every year to create equal opportunities. The art talks, which we attach great importance to from the very begin-

ning, bring together different disciplines of the creative industries and the business world, which are both informative and open to discussion. We care very much about every event where we can engage in dialogue with the audience. Our main focus is to present the unique orientations of Artweeks by providing diversity and integrity. The sector needs to establish the right relationships in order to move forward. In this context, I think we have prepared the right ground for galleries, viewers and collectors to develop deep trust and comprehensive relationships. **Artweeks Istanbul brings together both local and international artists. We are more or less familiar with the opportunities such events provide for artists to express themselves more. In an interview last year, Sinan Temo said in reference to Artweeks' change of venue: "This is not only a change of address, but also an indication of our intention to play a more active role in the global art scene". In your opinion, what steps should be taken both for Artweeks in particular and in general in order to bring the Turkish art market to the world stage more effectively?** In order to globalise the art

world in Turkey, a cultural strategy needs to be determined and a very systematic work needs to be produced on projects aimed at increasing its role in targeted markets at different time intervals. It is possible to say that Turkey is very effective and competent in this field. Although the globalisation of the art market certainly has very positive effects on the industry, cultural homogeneity in the world art scene or the scale of Turkey may have difficulty in overcoming the costs of international competition. The "new generation of artists" who try to solve this situation in their own quick ways bring up the dangers of the most dangerous pit of globalisation - the sameness of artistic identities, the distancing from locality where cultural differences disappear. The challenge here is to find a common path that can exist in the right strategic construct that can sustain the benefits of globalisation and local identity. I can say that the right method for this is to use both forces with maturity. **Making an art event sustainable is as much about artistic continuity as it is about financial support. What kind of sustainability strategies have you developed at the economic, cul-**

tural and social level to make Artweeks resilient to future challenges? What is your vision for a stronger connection between art and society?

Bilgili Holding is a company that carries out the world's leading architectural transformation projects and has received numerous awards in this field.

Having an art department within such a structure is the biggest initiative for artistic continuity. In addition, İBB Kültür A.Ş. is one of our biggest supporters. It is priceless for the public to feel the support of the public. Şişli Municipality, with which we have started to work more effectively this year, stands by us just like Beşiktaş Municipality, which has been our supporter for many years. We also evaluate the support of corporate and private company structures. For the sustainability of Artweeks, we care about the continuity of unity.

My vision believes in the spread of solidarity. Artweeks is a structure that lasts almost as long as an exhibition, can be visited free of charge, is located in the centre of the city, strives to bring difference to each edition, and tries to include all actors of the industry in this structure. Each of these multifaceted relation-

ships is equally important. It considers the connection between art and society as an organised and collective solidarity model that supports the production and consumption of Turkish Contemporary Art and works on its economic and social context in order to ensure cultural sustainability.

You always emphasise that Artweeks is not a sales-oriented organisation.

At the same time, entry to the event is always free for everyone. In this sense, can we also say that Bilgili Holding and UBS are showing an example of philanthropy?

It is not a sales-orientated event for Bilgili Holding, but we attach great importance to the sales processes for all of our participants.

We can definitely say that it is an example of philanthropy. My wish is that these examples will increase.

When we look at the history of art, the primary interest of collectors and art lovers in certain periods is usually focused on certain movements or geographies.

Which geographies or movements stand out in the international art market today? How do you think our art scene adapts or can adapt to these trends?

The US, China and the UK

account for 80% of the volume of the world art markets of the last decade, including the year we left behind.

The American market is worth 65 billion USD, 42% below the pre-pandemic level. The UBS Art Market Report 2024, prepared by Arts Economics, shows China as the country with the fastest increase in market share in the global art market, up 9% to \$12.2 billion. However, we can also see that global sales are slowing down. We should also mention South Korea unexpectedly in this rise. Of course, this development planned within the Korean country strategy shows that we will see a much faster rise in the near future. Despite online sales rates, 95% of which are below 50,000 USD worldwide, increasing by 7% to 11.8 billion USD, the largest sales are still offline.

World art fairs also account for 30 per cent of the physical sales experience, more than double the level in 2019. In its article on the eight trends of 2024, Forbes listed this slowdown and the rise of China, the still widespread preference for offline sales, and the slowing sales of galleries among the trends. But if we are talking about trends in artistic production, I predict that although sustainability

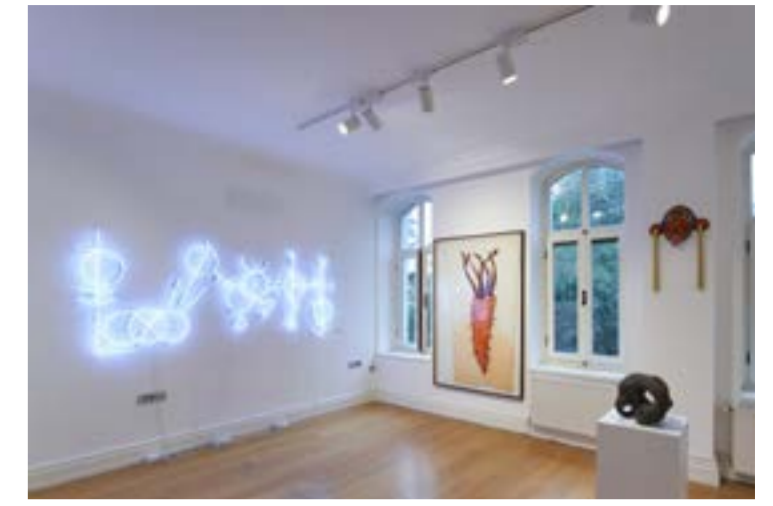
and contemporary global issues are still very much on the agenda, the biggest impact will be in the field of technology. Therefore, with the growth of AI tools and Chat GPT, experiments in this field will increase. Women artists and their content that deals with the sociopolitical situation of the world through all kinds of violence and emphasises environmental and social justice will be the subject of more attention. I don't like the word trend very much, I would prefer to use the term mass orientation instead. All current issues, methods and innovations that shape the production content and practices of the art scene, in other words, mass orientation cannot be considered independent from the world. We experience similar things in different places. In the history of the world, this similarity is continuously experienced in the simplest and most complicated ways. There will be no separation in this age either.

In the past, great art movements went hand in hand with social and cultural movements. How do you evaluate the effects of phenomena such as digitalisation and globalisation on art in today's world? Do you think these developments will create a permanent

Wasn't it wrong to suggest that photography and many other mediums would replace painting?



View from Artweeks Istanbul IX, Martch Art Project



Images from previous editions of Artweeks Istanbul

change in the way artists express themselves or in the perception of art?

It has been a long time since digitalisation started to affect the practices of daily life.

Everything that affects life also appears in art over time. The influence of digital art as a tool and medium is expanding. Moreover, they have a field categorised as digital artists. Therefore, we can see that this effect is permanent.

In addition, the documentation and sharing areas related to the Internet and digital technologies - we can give the example of social media in the first place - allow artworks that could only be grasped through physical communication to reach wider audiences: Being there when you are not there. Digital exhibitions have become one of the most effective areas of artistic activities.

Of course, it is also argued that this situation damages the individual bond with art, but I think that no innovation in art poses a threat to the previous one. Wasn't it wrong to suggest that photography and many other media would replace painting? The art of painting continues its historical flow by getting stronger day by day. The developments of these fields, which do not pose a threat to each other, also move together. Those

who cannot adapt to this movement will be pushed out of their time. Art should work on methods that can integrate contemporary artists from Turkey into the global circulation faster by taking as an example the possibilities of form change and interaction of new media art with the ties it has established and expanding the relations between the artist-viewer-artwork.

Finally, what do you think are the highlights of this edition?

The 10th edition of Artweeks welcomes its audience for the first time. In this edition, 21 participating galleries organised a group exhibition with a selection of the artists they exhibited at Artweeks. The galleries taking part in the project I curated are MERKUR, Pilot, C.A.M Gallery, Martch Art Project, Mine Art Gallery, Olcay Art, shopigo Art, Galeri/miz, E'Art Gallery, The Key Gallery, Sevil Dolmacı, Mariana Custodio, Kun Art Space, Adas, Chi Art Gallery, Frank Art Studio, Artopol, Taksim Sanat, Şişli Municipality, Muse Contemporary, x-ist, Bosfor, Ambidexter. Taking place on the same floor in collaboration with Soho House and Bilgili Art, *Encounter* transforms a 10-metre wall located in a transition area into a collage

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Artweeks in 9 editions

The 10th edition of Artweeks Istanbul will take place between 1-14 October at The Ritz-Carlton Residences, Istanbul B Blok, hosted by Bilgili Holding and sponsored by UBS. Artweeks Istanbul has been organised twice a year in Istanbul since 2018 under the vision of Bilgili Holding and the leadership of Sabiha Kurtulmuş. We took a look at the figures of the past 9 editions



IV

**28 October –
8 November 2020**

Akaretler Sıraevler No: 25/27 - 37/39 - 35 - 55

10 galleries
3 exhibitions
1 collections
1 museum
1 association

V

8 - 19 September 2021

Akaretler Sıraevler
No: 11 - 19 - 25/27 - 35 - 37/39 - 55 - F2

15 galleries
1 collections
3 exhibitions

VI

30 Mart – 10 Nisan 2022

Akaretler Sıraevler
No: 11 - 12 - 15 - 17 - 19 - 35 - 37/39 - 55 - B2

21 galleries
2 exhibitions
2 collections
1 association
1 publication

VIII

3 – 16 November 2023

Akaretler Sıraevler
No: 11 - 33 - 37/39 - 41 - 55 - 57 - B1/3 - 43 - F2/9

16 galleries
1 museum
3 exhibitions
1 association
1 institution

IX

20 – 28 April 2024

The Ritz-Carlton Residences, Istanbul B Block

19 galleries
4 collections
4 exhibitions
1 museums
1 institution

VII

2 – 13 November 2022

Akaretler Sıraevler
No: 15 - 17 - 19 - 37/39 - 55 - 57

24 galleries
More than 300 artists
1 museum

An archival record

We spoke to Şerife Bilgili Ercantürk, who is a member of the Board of Directors of the Turkish Tourism Investors Association and the Businesswomen's Association of Turkey in addition to her duties at Bilgili Group of Companies, about the markets and her artistic practice



Şerife Bilgili Ercantürk, Photo: Flufoto

How do your experiences as both an artist and a business person affect each other? Do you find parallels between managing a company and producing art?

I can say that these two identities feed each other directly. It would be more accurate to explain how my relationship with art evolved into what it is today from the starting point. In 2016, I experienced some events that made me question myself and what my soul wanted. However, the event that affected me the most was the brain aneurysm I had that year. As a result of my thoughts and searches during this process, I met with art. I think art is in nature, in nature itself. We find

art everywhere we live and in every field because it is a part of our lives. With the inclusion of art in my life, I found a way to be alone with myself. My process of accepting myself and my emotions started through art. My 45 years of working life was spent at a very intense pace in various places. I worked in an organisation where I was in the field, not at a desk, so time is very important to me. Using time correctly and acting with a plan is also an important part of my art life. This organisation, which is directly related to my identity as a business person, also affected my art life. If we talk about a parallelism, I can say that I observe the respect and dis-

cipline I feel for my work in my art production. It is inevitable to see reflections from my business life in my interdisciplinary art production. My relationship with construction has also opened a space for me to recognise and use many materials, especially the waste materials I use in my art.

As an artist with deep social sensitivities, how do you incorporate social and political issues into your practice, especially considering Turkey's complex cultural environment?

My emotions and experiences affect my art like every human being who produces. Current developments not only in Turkey but also in the

world become a part of my art along with my thoughts. My current sensitivities are nature, human, environment and everything belonging to the universe. The great earthquake on 6 February affected me a lot. After a long time, during this period when I started to question myself, I became intertwined with nature; I listened to nature, watched it, and tried to find something in it. Because in fact, none of us has any power against the power of nature. If we want to leave something to this world, it can be realised through the production that comes from within us. After the earthquake, I could not produce anything until September 2023. I continued to

think in a state of constant questioning and reflection, seeing myself in parallel with nature. The *Cold Black* exhibition in the 8th edition of Artweeks emerged with these questionings. I lost many members of my family in the earthquake, so its impact on me is sincere and profound. Colour is usually the main element in my work, but the works in this exhibition were in black and white.

How has your perception of art changed in the last 20 years? Which methods have you discovered that resonate the most in today's world? In the last 20 years, I see a great change in the perception of art in the world. The field of art has expanded. Now we can look at it from other angles. We see an increase in its coexistence with different disciplines.

How do you think the art scene in Turkey has evolved, especially in relation to social movements and activism? Unfortunately, Turkey is a country that experiences social movements and activism very fast. There are many issues that change and transform on our agenda every day. There is also a very intense art production in the country. I see these elements as parallel to each other. From past to present, it is not

possible to separate art from the issues of society. We are still talking about gender equality in the world and in Turkey. I attach great importance to women artists who live and produce in Turkey, and to everyone who deals with women's issues and continues this activism in their art. If we look from the past to the present, it is possible to see ups and downs in many economic, political and social factors.

What role do you think the intersection of art and commerce plays in the global art market today? Do you think this strengthens or weakens the message of art?

Art is directly related to the flow of the economy. Trade is currently very important for the sustainability of the art market. Trade, one of the main missions of Artweeks Istanbul, actually aims to provide an alternative structure for galleries to meet with collectors in the Turkish art market. We attach great importance to the trade that takes place during Artweeks in terms of the survival of galleries. Considering Turkey's rich history and ongoing social changes, how would you assess the role of art in shaping social consciousness or encouraging social change in the country? Art is like an

archival record of what we experience. It was like that in the past and it is like that now. The art movements that moved in parallel with the world wars, the production periods that took place with the modern world, the contemporary art production we are in now... All of them are a record for the "moment."

There was a project you were recently involved in Venice, how were its reflections on you? What are your future artistic projects?

The Venice project has been one of the most important developments for me this year. I was asked to take part in an exhibition with an international artist collective called Nine Dragon Heads, which will take place parallel to the 2024 Venice Biennale. The curatorial theme of the exhibition, which is very special and valuable for my artistic life, is *Nomad Party*. The content of the exhibition is centred around a polyphonic and comprehensive artistic expression that transcends borders and traditional constraints. The exhibition is a testament to the power of art to transcend geographical, cultural and conceptual boundaries. The *Nomad Party* theme brings together a selection of works based on sustainability, environmental

concerns, social issues and gender, where artistic diversity is not only tolerated but celebrated, and where creativity and global consciousness intersect. I participated in the *Nomad Party* with an updated version of the installation I realised through Burqa, which was first featured in the exhibition *My Red Line*, in line with the persecution of Afghan women, which is a sensitive issue for me. Unfortunately, problems based on gender roles in our country and in the world are always on the agenda and always in my focus. In my 2021 exhibition focusing on women's rights and therefore basically human rights, I am confronting the fact that a site-specific work that I produced for the first time actually belongs to all spaces and vice versa. My work is shaped by the curiosity of what we can do to take the spiritual burden of burqas, which I carried for the first time in Istanbul and now in Venice to talk about it again, off the shoulders of the women of a geography. In addition to exhibitions, 2024 is a year in which my international visibility increases and I make new beginnings with biennials.

Art is like an archival record of our experiences. It was the same in the past and it is the same now. The art movements that moved in parallel with the world wars, the production periods that took place with the modern world, the contemporary art production we are in now... All of them are a record for the "moment".

Şerife Bilgili Ercantürk, XX, Installation, 2024



(Left) Şerife Bilgili Ercantürk, Untitled 6, Delrin rod, vial and needle placed on a delrin plate 50 x 100 cm, 2023
(Right) Şerife Bilgili Ercantürk, Untitled 3 TAcrylic on canvas, 150 x 150 cm, 2023



Interacting with the work

Sabiha Kurtuluş, who entered the art sector in 1994 and after years of experience as a coordinator, editor, radio programmer, writer and television personality, founded her first art store initiative 7 arts factory in 2004 with a partner under the consultancy of Beral Madra and continues to manage her gallery MERKUR, which she founded in 2010. Kurtuluş, who regularly writes for Milliyet Sanat and works as an art consultant for organisations such as Sanata Bi Yer, Galataport and New Discoveries in Sculpture, is also the founder of Artweeks Istanbul. We spoke to Kurtuluş about the art market



Sabiha Kurtuluş

How do you think the perception of contemporary art has developed over the last 30 years and what changes do you foresee in people's relationship with art in 2024?

As someone who entered the art sector in the mid-90s, I can say that we are in a completely different art environment. In the 90s and even in the 2000s, the perception and impression process of art was very different from today. First of all, there was an incredible audience. Especially the openings of bank galleries and AKM exhibitions were very crowded and were visited with excitement. The audience profile included people from all walks of life. I will certainly not say that there was a distance between the audience and art, but there was a more respectful, knowledgeable and understanding approach. The artists and productions of the 90s were also quite strong, conceptual art exhibitions and curatorial, independent projects were experiencing their golden age. Thousands of people would come to the openings of AKM exhibitions and there was no social media at that time, everything was followed mainly from the printed press. I can say that it was a more cultured and in-

tellectual environment. You could also watch the exhibitions of the world's most important artists and meet them. The first important foreign artist I met in Istanbul in the 90s was Robert Rauschenberg. **How do you think the digital age, especially social media, has affected the appreciation of art? Has it changed the way collectors and art lovers see and buy artworks?**

I think he was able to reach more people quickly rather than being appreciated. Apart from its good sides, it also has disadvantages. I can list many negative situations such as the fact that what is seen in the digital environment is consumed immediately and does not take place in the visual memory quickly. Regardless of the medium of the work of art, I think that it is necessary to confront, come together and interact both in terms of information and emotion. I do not believe that digital can provide this. However, social media and the communication legs of digitalisation have really made life much easier. We deliver all our exhibition announcements and catalogues to our viewers virtually with a click. This is a great luxury. When we look at the changes in the

art market in the last two years, I can say that purchases up to 50 thousand dollars are made easily in the digital environment, but sales above this figure are realised through individual presentation as usual. Social media facilitated the discovery of artists, liberated buyers and had a positive impact on their relationship with art. However, social media can be misleading for those who want to follow the artist through his/her career.

What are the most important trends you observe in the art market in 2024? Do you think these trends are beneficial for both artists and galleries?

I have observed a process in which fairs and museums have become tired, the number of viewers has decreased, mega galleries have replaced museums, and new structures with the daily approach of Gen Z generation have come to the fore. Different trends have also come to the fore over the years, African art has come to the fore again with Black Lives Matter, and with #metoo, women artists have become more visible than ever before. I should even point out that women have been seriously active in art recently. I can say that middle class galleries are a bit wor-

ried. I think we are going through a process in which good artists, good exhibitions and galleries are once again strengthening their one-to-one ties with the audience. **Many artworks today incorporate new technologies such as artificial intelligence and NFT. How do you see the place of such digital art forms among traditional galleries and collectors?**

As both an art professional and an art lover, I was not close to the NFT. Of course, I do not deny the intricate relationship between technology and art, but I could not associate the NFT logic with our sector. They tried to stand out with the issue of uniqueness certification. This was the issue I did not understand the most: We give one certificate of the work we sell (original and digital) and if you lose it, you cannot get another certificate. Reducing art to pixels in a period when the Internet is still not everywhere is also very far from me because I believe that art needs to be understood, seen and felt. Even if we live in space, even if artificial intelligence thinks and produces by itself, I believe that the singular works of art produced by human hands, minds and emotions will be priceless. **How do you maintain the**



View from Artweeks Istanbul IX, MERKUR

A witness who preserves, writes a story, transfers it to the future: Collector

balance between exhibiting established artists and supporting new talent, especially given the rapid changes in the contemporary art market?

In 2010, when I opened the gallery, my main goal was to support young artists and make them visible. In those years, exhibitions of young artists had finally started to be on the agenda after many years, and many of my gallerist friends started to present new talents to the art scene. Many of today's names emerged in that process and became successful names that are now in the collections we all know. If I have to make a personal comment; I have not been excited by the productions of young people and new talents for a while. There are too many similarities, and they fall short in the artistic part due to wrong pricing and expectations of making money quickly. This will change after a while, I think young people are a bit tired. In this process, spending time in the workshops of well-established

artists, history, their own personal. It makes me happy to go back to their memories and live the periods. For the time being, I am working with artists I have been working with for a while instead of new artists, and in the meantime, I include exhibitions and projects of well-established artists who are important to me. **Given the rise of online platforms and virtual exhibitions, what role do you think galleries will still play in 2024? Are physical spaces, fairs, biennials and museums still necessary for the appreciation (and sale) of art?**

If many important names such as Jeff Koons, Gerard Richter and Anish Kapoor are still working with galleries despite their works fetching astronomical prices, it means that the importance of gallerism will never change. In the last two years, fairs and auction sales in the world have been in a serious decline. There are economic and political reasons for this.

The expectation of elections in the United States, the state's withdrawal of support for art in London, and the economic repercussions of the refugee crisis have all affected art as well as many other sectors. If we look back at us, galleries, fairs and auctions have been very active in the last two years. The reason for this is that the number of local buyers is very high. As collectors, of course, our number is still limited, the important collectors we know have been waiting for a long time and following from afar, but I can say that the sector is active with sincere and new buyers. Although the discourse of 'works from Turkey are not worth money, let's buy works from foreigners' continues at certain intervals, if you look at it in terms of value, which foreigner, where and how you buy is very important. There are millions of artists in the world and if you don't buy a good gallery artist, you are very likely to be their last collector. **Since art often reflects so-**

cial issues, how do you think the political and social climate of recent years in our country has affected the themes and styles of the artworks produced and sold today?

In order to reflect the political and social climate, I think it is necessary to take some distance, look back and create a memory. Unless it is a very personal situation, I don't know if it is right to tell or create the agenda through art. Unsolvable issues of the years such as environmental problems, women's problems are always on the agenda of the artist. Through artistic presentation, they enable us to understand the situation from a different perspective and perhaps to take action.

Ebru Nalan Sülün, academician, curator and critic, author of *Contemporary Art Collecting in Turkey*, has written an introductory text on collecting for the Artweeks Istanbul audience

The story of collecting, which can also be described as a state of carrying a memory, goes back to the findings of the Ennigaldi-Nanna Museum, which is thought to have been founded 1500 years ago. The Ennigaldi-Nanna Museum was discovered in 1925 by archaeologist Leonard Woolley during the excavations of the Babylonian palace. This collection, which can be dated to different periods, was labelled and even inventoried when it became a museum. This discovery also taught us that the passion for collecting and the history of

museology dates back to 530 BC. Among the inventories, war implements and small statues of rulers, which were of 'historical' quality, were found even in 530 BC. Ennigaldi-Nanna, who founded the first museum in history, took museology very seriously, thoughtfully constructed his collection, and attached importance to the classification and labelling of the works. This text aims to offer some suggestions/determinations on this subject to today's collectors or art lovers who are likely to become collectors, in the historical depth extending

from those years to today, avoiding the concern of a historical narrative, but reminding Ennigaldi-Nanna's careful approach to collecting. It is important to remember that today's collections always have the possibility of becoming a 'museum' in the future. While the artworks acquired with a certain desire, enthusiasm, passion or interest witness our lives on our walls for a while and become a representation of our aesthetic tastes, they can extend to different dimensions in the continuity of this passion. For example;

works of art that no longer fit on our walls begin to cover the empty walls of different rooms/spaces after a while. Today, the most important problems of most collections consisting of tens, hundreds and thousands of artefacts include preservation, transferring them to the future, and if they are not developed with the right purchases, not being able to reach the audience through exhibitions. Collecting and becoming a collector involves different processes and stories for everyone. Of course, among the most important factors in the

Words: Ebru Nalan Sülün

purchase of artworks are feeling happy, looking for answers to tastes, and finding a connection. However, the fact that the artworks purchased are acquired with the anxiety of collecting, have a content that cannot be classified, and contain differences that cannot be exhibited under certain denominators/titles should be considered as a problem. For this reason, one of the most important factors to be considered when starting collecting or expanding the collection is the ability of the collection to open certain brackets within itself. So what does this mean? The periods of an artist whose period/technique/thematic approach is determined, the different techniques he/she

used, and the artists who produced in a certain geography... As in these examples, the fact that the acquired works are suitable for classification should be noted as very important reminders both in the transfer of the works to the future, in increasing the quality of the collection, in the contributions to be presented to different curated collection exhibitions, and in gaining a collection feature that can become a 'museum' in the future. Because it is necessary to know that not every collection can become a 'museum'. However, collections with the brackets given in the examples above have the potential to become museums. For this reason, art lovers who will take their 'first' steps into

collecting should perhaps prioritise paying attention to this factor. Becoming a museum is only possible if the collections to be exhibited reach historical and factual competence. The collections that cannot become museums, the content problems and the future of the collections that dream of becoming museums will lead to the formation and development of different discussion fronts in the coming years. For this reason, it will be beneficial for collectors who dream of becoming museums to select their collection works together with expert consultants in the field, both in the exhibition of the collection and in the museumisation process. The contribution

of private collections to the writing of contemporary art history can also develop depending on the historicity of the acquired collections. Collectors have a great role to play in the historiography of contemporary art in Turkey. The historical depth of the acquired collections carries a responsibility that will also affect future writings and museology. For this reason, it is important for collectors to make conscious purchases with this responsibility and to benefit from an expert consultant at the necessary stages. Another important factor in the purchase of works of art is the attention to be paid to the originality of the work to be purchased and the problem of where the

Collections that cannot become museums, the content problems and the future of collections that dream of becoming museums will lead to the formation and development of different discussion fronts in the coming years.



Views from Artweeks Istanbul VIII



View from Artweeks Istanbul VII

works will be obtained. Acquiring new works to be included in the collection from art galleries and art fairs also protects buyers from the dangers of this problematic. Collectors should avoid social media auctions, which have become widespread especially after the pandemic, and which lack brand reliability. There is also the problem of the visibility of collections. Will all collections be visible through exhibitions? Can museums be an intermediary for this? In Turkey, especially after the 1990s, collections began to be presented to audiences through books published and exhibitions organised. Due to the scarcity of collection books published in Turkey, it has been determined that the number of registered artefacts is lower than the number of unregistered ones. It is not possible to turn

all of these collections into a museum or an institutional structure. When examples from around the world are examined, it is possible for museums to borrow artefacts from acquired collectors and make them visible in exhibitions, so that the artefacts in the collections of collectors become visible as a result of the partnership established with the museum. MoMA in New York, Tate Modern in London and Centre Pompidou in Paris, which are among the world's most important contemporary art museums, have the same model collection approach. These museums have a structure that brings together important modern art collections. In this context, it is also very important for collectors to come together with a collective approach to transfer the collections to the future and

to present them to the audience, to institutionalise/establish libraries, to make the works visible through curated exhibitions that bring together different collections, and to create literature through books to be published. Many things that cannot be done alone can be much easier together. Especially in our country, there are very few joint projects with different museums and collectors. I find it very important to increase the number of projects in which museums and collectors make their collections visible through joint projects. Also, in cases where collectors are unable to open a museum, could joint institutionalisation tendencies/institutes to be established be a way to transfer the collections to the future? It is also very important for collectors to build a common mind and

produce solutions against the danger of disintegration of collections in cases of bankruptcy, death and the absence of second generations. Collecting is a history writing, a responsibility, an individual initiative that starts with the purchase of the first work. Perhaps the most important thing is to transform this individuality into common sense, social benefit and steps to be taken with this responsibility in mind. This is perhaps the most important way for artists to sustain the production of their works and to ensure the transfer of the past to the future...

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BİLGİLİ

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**ART
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B BLOK

Fulya Giriş

Robust balance

We had a conversation with Sinan Temo, CEO of Bilgili Holding, the founding sponsor of Artweeks Istanbul, about art and today's world

Sinan Temo, Photo: Flufoto



In a world where the lines between commercial success and creative integrity are increasingly blurred, how do you define art as the head of a structure that has brought an organisation like Artweeks Istanbul to its 10th edition?

The concepts of commercial sustainability and original creativity are becoming blurred in this globalised world where access to information is accelerated and accurate information is quickly contaminated. Unfortunately, this is becoming one of the biggest challenges facing the art world. The criteria by which the commercial value of a work of art is determined become culturally sustainable if that value is sustainable. At this point, there is a tension between the social value of art and its economic value. When economic stabilisation cannot be achieved, art is one of the most damaged industries. This situation requires us to re-think the place and importance of art in society. However, the fact that Artweeks Istanbul has reached its 10th edition shows that this delicate balance can be successfully established. This long-term success indicates that the event has been able to strike a solid balance between commercial sustainability and artistic integrity. I would define art as a medium that encourages its audience to step out of their comfort zone not only visually as an aesthetic experience, but also intellectually and emotionally. This multidimensional nature of art also explains its role as a catalyst for social change and individual development. A work of art should be able to confront me with myself, offer me different perspectives, be a window that allows me to be a guest in the life of a person other than myself.

Your life, which has been intertwined with culture and arts since childhood, and your personal passion for the arts, 'art' plays an important role in the communication of the holding you manage today. Your main discourse is sustainability. What have been your principles in this endeavour?

As the new generation manager of Bilgili Holding, my inclination towards art is due to the fact that my close family members have always inspired me with their identities as photographers, designers, architects and art lovers in addition to their business lives. As Bilgili Holding, it is impossible for us to realise a project that does not include art, which is one of our core values. Sustainability is not just a discourse for us, but a core value that shapes every project. We shape this philosophy around three main principles. In terms of architectural sustain-

ability, we adopt the principle of transformation in our projects. While blending the old and the new, we are excited to bring the spirit of the past to the present. We love to be fascinated by the resurfacing of craft elements and idle historical buildings that no longer exist through our restoration processes. This approach, perhaps a bit romantic, fuels our passion for our work and gives each project a unique character. With a team of more than 200 architects, engineers, restorers and property developers, we have the most experienced and successful renovation team in Turkey. Among the projects we have undertaken with the aim of preserving the values of the past and passing them on to future generations are the restorations of the Atatürk House in Thessaloniki, The Ritz-Carlton Residences, Istanbul, Soho House Istanbul, Galataport and Akaretler Row Houses. I believe that cultural sustainability is about more than architecture, it is about the effort to preserve and perpetuate social memory. This effort includes the responsibility to preserve not only physical structures, but also traditions, lifestyles and collective memory. In this context, our Design and Art Departments play an important role. The value of Artweeks Istanbul, of which Bilgili Holding is the founding sponsor in order to contribute to the Turkish art economy, in this context is that it provides democratic access to free participation for audiences of all ages. In addition, Istanbul Modern, of which we are the main sponsor within the scope of the Galataport project, where we contribute to the architectural and historical texture of the city by reopening the longest coastline of the Bosphorus, which has been closed to the public since the 1800s, to public use in 2021, is a pioneering cultural institution that we are proud to be a part of for our cultural sustainability vision. The Peninsula Istanbul is the first and only hotel in Turkey to receive BREEAM certification at Excellent level. Our Soho House Istanbul and Galataport projects were awarded the LEED Platinum Certificate. The innovative solutions we implemented in the new building of Istanbul Modern, which was awarded the LEED Gold Certificate, are also a reflection of our environmental sustainability approach. The solar panels on the roof of the museum meet a significant portion of the building's energy needs, while the smart heating and cooling strategies we have developed maximise energy efficiency. In all these works, our main motivation is to do the best and leave a lasting legacy for future genera-

tions. We observe this delicate balance in every field, from our practices in the field to our communication strategies, from our events to our social responsibility projects.

How do you see the role of art biennials and art fairs changing in the context of a globalised art market, and are there approaches you have adapted to remain competitive without compromising artistic integrity?

The changes we see in the globalising art market offer us new opportunities. However, while making use of these opportunities, we prefer to act on the axis of cooperation and solidarity rather than a competition-oriented approach. From our public and private Bilgili Sanat events such as Artweeks Istanbul, ADA Show and ONE Akaretler to our open-air music nights at Akaretler Sıraevler, from 212 Photography Istanbul, which we support as the main sponsor, to BASE Istanbul, we endeavour to use the transformative power of art on society in the most effective way. As Bilgili Holding and Bilgili Sanat, we aim to create a meaningful and lasting impact both locally and globally, without compromising artistic integrity, and even by strengthening it. We have always included art and design in our commercial projects, and we will continue to do so. This inclusive and integrative attitude is both strategic and enjoyable for us. We are aware of the positive repercussions and the importance of interacting with art more often and more naturally in society. As we discussed at the beginning, we believe that being sustainable at this point is one of the most valuable investments that can be made in art and society.

You supported Artweeks, which includes investment-oriented collectors, who are an important part of the art market, but which you wish to express a cultural meaning beyond market dynamics, with a formation that hosts independent artists and initiatives: How did the idea of ONE Akaretler come about?

The idea behind the project was born with the idea of reuniting with art and 'becoming one' after the pandemic. The pandemic had transformed the ways in which art is communicated to the audience and the functioning of the art industry, weakening the face-to-face connection of art with the audience, despite the positive effects of digitalisation in art. This event was designed as a meeting point for independent artists, viewers and collectors in the centre of the city. During and after the pandemic, independent artists and art initiatives without gallery representation or institu-

tional support meet under the roof of ONE Akaretler. This event, which brings together more than 40 independent young and master artists in the same event in each edition, offers a great opportunity for young artists in terms of their career and artistic development. While allowing collectors to discover new talents, it also provides young artists with the opportunity to make and exhibit their first exhibitions.

Hem koleksiyonerleri hem de yeni ve genç izleyicileri çekmek için stratejik olarak nasıl konumlanıyorsunuz?

Our strategic positioning is based on the idea that the solidarity power of art should be accessible to everyone. To this end, we adopt a multifaceted approach that appeals to both experienced collectors and young audiences who are newly interested in art. For example, as I mentioned earlier, we organise our Artweeks free of charge, making art accessible to a wide audience. At this point, our collaborations with local administrations such as Istanbul Metropolitan Municipality and Şişli Municipality increase the public visibility of our events in the relevant regions. Our long-term partnerships and collaborations with our sponsors increase the sustainability and diversity of our projects. Thanks to these collaborations, we are establishing a structure that includes different areas of the art industry and reaches different audiences. Not all of our projects may be suitable for everyone, considering their interests, but especially Artweeks and the events organised by Bilgili Sanat and Bilgili Holding are designed to appeal to a wide audience with different interests and expectations.

At Artweeks you encourage meaningful interaction between collectors, artists and the public. At the same time, you create a huge interaction space in the centre of the city. Is there an example you would like to share on this axis?

It is not possible to give an example in this regard. Not as far as we know. Because we are not a fair. The reason why Artweeks Istanbul is not a fair is that it is organised on a non-profit basis. In this way, it offers a low financial risk for galleries and a more accessible platform for collectors. For example, in the last edition, over 100 works were sold. Artweeks Istanbul was born out of necessity, given the historical background of this city, its cultural processes and today's production power, and has grown organically with each edition. We have always compared ourselves with the previous edition. With

our inviting structure, we have used art for public benefit. We aim to support art and enable artistic dialogues to take place. We can say that Artweeks is a more free, unifying and flexible structure. It is not correct to compare the spirit and structure of Artweeks with world fairs managed by a very serious staff. **Artweeks has recently undergone a change of identity, changed venues. How do you think this situation affected the event?**

We believe in the energy and inspiration of places. Each space carries its own story and character, and these characteristics shape the events that take place in it and the experiences of the people. Akaretler Sıraevler was an important venue that shaped the spirit of Artweeks with its historical texture and space organisation. However, as our event grew, we needed a larger space to better support our goals. As Bilgili Holding renovated the iconic building of The Ritz-Carlton Residences, Istanbul and opened its doors, we turned Block B at the entrance to Fulya into a potential space that could host our own events as well as events from different sectors and disciplines. Designed and built by Doğan Tekeli and Sami Sisa in 1972, this building is an important part of Istanbul's architectural heritage. With its 6,600 m2 area spread over 6 floors, balconies and terraces of different sizes, it offers an ideal venue for exhibiting large works of art and hosting large groups. In addition, its central location, parking facilities and easy access make it a practical option for visitors and organisers.

What's on your agenda in terms of works centred around art in the near future?

This year, apart from the culture and art events that will take place in our city and in our country, I will try to follow the fairs around the world more. I am following Frieze Art Fair, which will start on 9 October, followed by Paris Art Basel and Miami Art Basel, and then the various programmes and exhibitions of the New Art Dealers Alliance (NADA). ADA Show, the antiques and design event that Bilgili Holding will hold on 1-9 November, and ONE Akaretler, where we will meet with independent young and master artists between 29 November-22 December, are some of the programmes on my agenda that excite me.

Ondan Beri

Ondan beri (Since ten) exhibition, which will be held for the first time exclusively for the 10th edition of Artweeks Istanbul, will take place in the collection exhibition space on the ground floor. The works selected among the artists exhibited by 21

galleries participating in Artweeks Istanbul have been brought together under the curatorship of Begüm Güney and co-curated by Yağmur Doğan with MERKUR, Pilot, C.A.M Gallery, March Art Project, Mine Art Gallery, Olcay Art, shopi go Art,

Galeri/miz, E'Art Gallery, The Key Gallery, Sevil Dolmacı, Mariana Custodio, Kun Art Space, Adas, Chi Art Gallery, Frank Art Studio, Artopol, Taksim Sanat, Şişli Municipality, Muse Contemporary, x-ist, Bosfor and Ambidexter.

From underground to studio: DAZE



Chris Daze Ellis, Summer Soundtrack, 2015 Acrylic, oil and spray paint on canvas, 91,44 x 101,6 cm

For the 10th edition of Artweeks Istanbul, Sevil Dolmacı Istanbul presents a selection of works by 11 Turkish and 5 international artists who are well-known and promising both at home and abroad. DAZE Ellis, an American graffiti artist and painter, is one of the few artists who was supported by Andy Warhol in the 1980s and made a successful transition from the subways to the studio. DAZE has produced works and participated in

group exhibitions with legendary names such as Futura, Jean-Michel Basquiat, Keith Haring and Kenny Scharf. Capturing everyday scenes as an observer or participant and communicating his impressions through his art, DAZE employs a methodical painting process that allows transparent washes of colour to exist in areas of thick brushstrokes. Using a range of mixed media such as acrylic and spray paint, charcoal and pumice, he allows ab-

stract and representational elements to coexist and complement each other in the same work of art. DAZE's works are in many private collections, including Eric Clapton, Madonna and Natalie Imbruglia, and are in the permanent collections of many prestigious museums around the world, including the Museum of Modern Art and the Whitney Museum in New York.

Artist list Artweeks Istanbul X

GALERİ/MİZ

Ayşe Topçuoğulları
Cemil Güç
Doğukan Çiğdem
Gül Ilgaz
Kaan Tanhan
Metin Kalzıkoğlu
Murat Germeç
Mustafa Karyagdı

MERKUR

Ahmet Duru
Arzu Akgün
Asuman Çoker
Burak Kutlay
Ekrem Yalçındağ
Ersan Devenci
Evren Sungur
Fatma Tülin
Fulden Aran
Furkan Depeli
Görkem Dikel
Hale Karpuzcu
Hüsamettin Koçan
Kezban Arca Batıbeki
Mustafa Aykurt
Nilay Özenbay
Rabia Çelik
Saliha Yılmaz
Yusuf Aygeç
Talip Keser
Şeyda Cesur

MİNE ART GALLERY

Ferit Özşen
Koray Ariş
Emin Çizenel
Yusuf Taktak
Serhat Kiraz
İsmet Doğan
Lalepar Aytek
Şükran Moral
Berna Erkün
Müge Göğüş
Nur Saygı
Ebru Zarakolu
Sayat Uşaklıgil
Zeynep Akgün
Zehra Sargun
Atilla Dur
Ufuk Güneş Taşkın
İlayda Kepez

E'ART GALLERY

Ergin İnan
Eelco Hilgerson
Patrick Rubinstein
Burcu Yavuz
Ertuğrul Berberoğlu
Gülçin Aslandoğan
Ekrem Yalçındağ
Cenk Akaltun
Beyza Çaylak
Yusuf Ağım
Ege Subaşı
Uğur Bişirici
Umut Toros

ŞİŞLİ BELEDİYESİ

Arek Qadrra
Ashi Özdoğur
Banu Uğural
Defne Parman
Güneş Acur
Melis Balcı
Mısra Balkan
Murat Fesih Avcıbaşı
Özgür Çimen
Semra Can

THE KEY GALLERY

Anton Kozlov
Daniela Budishtenu
Deniz Köse
Duygu Aydoğan
Emir Yağmurca
Emir Tekkalmaz
Mahmut C. Akagündüz
Semih Kaplan
Raşit Altun
Taylan Türkmen
Nisan Talaz
Aleyna Biçen
Erdoğan Sakın
Studio Pinprick

Fine craftsmanship: Birim



Tracing the trail of timelessness and authenticity, Birim is at Artweeks Istanbul this year with a new project that brings a fresh perspective to the relationship between design and art. We talked to Cem Tanrıku about Birim's vision and the new steps it has taken.

The unit celebrates its 46th anniversary this year. Perfection in production, precision and craftsmanship are the components of this success. Cem, can you tell us about Birim and yourself as the second generation representative of the brand?

Birim was founded by my father Kemal Tanrıku in 1978 in Istanbul to create products that combine production standards with aesthetics. But its meaning for me is much bigger. It is the place that I have been in since my childhood, in fact, the place I was born into, the place that raised and educated me, the place where I learnt everything I thought I knew in my ca-

reer, the place that shaped my life. This structure founded by my father made me an architect. Birim's goal is to become permanent by producing functional design at world standards on an international platform. As the new generation representative of Birim and the defender of this vision, I want to transfer our brand culture to the next generations in the best way possible.

Although multifunctional furniture, which has become a part of daily life and habits as well as providing convenience to users, is one of the prominent trends of today, the boundaries of design with art are blurring. The Unit is preparing to take a new step in this field, for which it has completed its preparations. What is this step?

The unit has always prioritised aesthetic elements since its intellectual and physical existence. We accept that everything that stimulates human emotions

and thoughts is art. Birim is developing a new strategic structure that can apply the subtle techniques of craftsmanship on a large scale in furniture, which is its field of activity and production, and carries the vision of high art in its structure, which we will reveal more and more with its initiatives in the field of art from now on. The new initiative of Birim, which we will develop with the cooperation of artists, designers and architects, has created a furniture collection with the British artist Albena Martinova, who produces drawings and photographs in the field of art. Each design and artwork within the project will be produced in editions. The system that offers signed design furniture or products under the name of 'gallery' has not yet been seen in Turkey. The first phase of the project will be presented for the first time at the 10th edition of Artweeks Istanbul.

Taksim Art became a workshop



Kültür A.Ş., a subsidiary of Istanbul Metropolitan Municipality, continues to realise pioneering projects at Taksim Sanat, the public exhibition space. Open Studio Days, which brought together the live performances of young artists with art lovers, both offered artists the opportunity to showcase their talents and brought Istanbulites together with an art journey in different disciplines. With the *Open Studio Days*, which took place between 12-25 August 2024, talented students studying in the field of art took their first steps in their professional art life and became a source of inspiration for visitors. In this event held at Taksim Sanat, artists performed in specially designed areas, including Gamze Çankaya in the fabric printing workshop, Gizem Şanlı and Emine Büyükbaş in the painting workshop, İrmak Döndüren in the sculpture workshop, Dilşad Ergün and Berfin Sude Çevik in the weaving workshop. The works produced within the scope of *Open Studio Days* will be exhibited in the area allocated to İBB as part of Artweeks Istanbul X. The works that will be exhibited at Contemporary Istanbul after Artweeks Istanbul

will undoubtedly make a significant contribution to Istanbul's art scene while providing young artists with the opportunity to be recognised on international platforms.

Participating Artists

Emine Büyükbaş Haydaroğlu
I believe that when we find the right language to express ourselves, our presence in the world becomes lighter. For me, this language is painting. When I paint, I want to be a painting, I want to be included in the painting. (...)
Gizem Şanlı
In my paintings, I aim to capture moments of natural interaction. Tracing the traces of change and movement that constantly exist even in static scenes forms the basis of my art. I want to reflect these ongoing dynamic processes in my paintings. (...)
Gamze Çankaya
Art is a search for reality beyond the rules. It contains freedom and the courage to go beyond borders. While breaking the rules and breaking the moulds, we reshape them by adhering to our roots. The voice of the marginalised has the power to change the world, and we artists carry this voice in our hearts

and keep our art alive as a rebellion and rebirth. (...)
Dilşad Ergün
I adopt a multidisciplinary approach in art life, I work in many fields such as painting, weaving, digital arts. I am inspired by nature in my artistic productions. I aim to offer different perspectives to the audience by reflecting the flow and movement of water to their works and I believe that art is infinite and limitless. (...)
Berfin Sude Çevik
By combining traditional and modern elements in my artistic productions, I aim to express myself with the universal language of art and establish a deep bond with the audience. I believe that art is a powerful means of expression that reflects the inner world and cultural heritage of the individual. (...)
İrmak Döndüren
In my art practice, I seek new possibilities of expression by combining traditional sculpture techniques with experimental methods. I evaluate my place in society and the environment I live in from a feminist perspective and use abstract forms inspired by nature and the human body in my works. (...)

MUSE CONTEMPORARY

Alea Pınar Du Pre
Alex Petunin
Canan Savaş
Chris Molina
Christel Vega
Göksu Gül
Kübra Doğu
Mahmut Aydın
Mehmet Sinan Kuran

SHOPI GO ART

Mert Çağıl Türkay
Yeşim Yeşilçimen
Kahraman Turan
Kıvılcım S. Güngörün
Ufuk Aydın
Bengisu Bayrak
Fırat Koç
Muaz Özden
Plastic Panda
Defne Alok
Bilge Abur
Fırat Köletavitoğlu
Pınar Birim

Bıyıkof
Semih Zeki
Zeynep Demirhan
Ünal Baş
Kübra Ayyıldız
Aytuğ Aykut
Batu Tate
Ayça Elkap
Süha Şahin
Eda Yıldız
İbrahim Gökmen
Can Remzi Ergen
Enes Alba

BOSFOR

Ahmet Çerkez
Burcu Erden
Erman Özbaşaran
Funda Susamoğlu
İlgin Seymen
Işıl Kapu
Mithat Şen
Murat Atabek
Olgu Ülkenciler
Yasha Butler

AMBIDEXTER

Alexa von Armin
Ayda Demirci
Chorus of Body
David Doğan Levi
Gaspar Martinez
Hilmi Can Özdemir
İlkem Karakaş
Maral Taşkırcı

Mark Hale
Murat Burhanoğlu
Oğulcan Kuş
Selver Yıldırım
Oğulcan Sürmeli
Tom Fellows
Zeynep Aslanoba
Zach Hodg

TAKSİM SANAT

Emine Büyükbaş Haydaroğlu
Gizem Şanlı
Gamze Çankaya
Dilşad Ergün
Berfin Sude Çevik

OLCAY ART

Özdemir Altan
Ergin İnan
Kemal Önsoy
İsmail Tetikçi
Mert Özgen
Semra Ecer
Ayla Turan
Abidin Dino
Deniz Kurdak

PİLOT

Halil Altındere
Ece Ağırırılmış
Tufan Baltalar
Uğur Cinel
Melih Çebi
Özgür Demirci
Emir Erkaya
Zeren Göktaş
M. K. Perker
Murat Şahinler
Serra Tansel
İrem Tok
Gözde Mimiko Türkkan

C.A.M GALLERY

Sidar Baki
Ayşe Bezenmiş
Tevfik Çelebi
Leo Ferdinando Demetz
Berk Güntürk
Oğuz Kaleli
Amar Kılıç
Dieter Mammel
Yavuz Tanyeli
Ronald Versloot

Muse Contemporary presents



(Left) Göksu Gül, Mam Cub, Porcelain, 24 carat gold gliding, Fibreglass, 110x84x75 cm
(Right) Banafsheh Hemmati, Untitled, Iron, 152x134x19 cm

Muse Contemporary, a new generation contemporary art gallery, is participating in this edition of Artweeks Istanbul with 12 artists. With an interdisciplinary selection of paintings, sculptures, photographs, ceramics and mixed media, Muse Contemporary will be exhibiting works by Chilean photographer Chris Molina, painter Christel Vega and Iranian sculptor Banafsheh Hemmati,

whose works will be exhibited for the first time at Artweeks. The selection also includes Alea Pınar Du Pre's hypothetical portraits of women created with a single line and visualised by artificial intelligence, Russian artist Alex Petunin's intriguing egg-shaped colourful sculpture, and Canan Savaş's mixed media works using Joss Paper, oil paint and resin, Kübra Doğu's human

figures created in different forms, the colourful universe she created, Mehmet Sinan Kuran's acrylic paintings, the works of painter, sculptor Sinan Polvan and ceramic artist Yasemin Vardarlılar, inspired by mythological heroes and events. The gallery also presents the works of two new artists; Göksu Gül and Mahmut Aydın.

Bilgili Sanat x Soho House Istanbul

In collaboration with Soho House and Bilgili Sanat, the project titled Encounter, which takes place on the ground floor, covers a

10-metre wall located in the transition area with the works of independent artists. This collage wall, which you cannot leave when you

encounter it, also refers to the art installations in Soho Houses.

Mine Art Gallery: One year short of 40



(From left to right, top to bottom)- Mine Güler, 30 November - 19 December 1987, Nur Koçak Exhibition, Kuşdili, Altyol - Nur Koçak Exhibition, 30 November-19 December 1987, From the Left: Hasan Kavruk, Nur Koçak, Balkan Naci İslimiyeli, Sezen İslimiyeli, İlhan Bey. Seated: Adnan Çoker, Mine Güler, a viewer. Kuşdili, Altyol - Mine Güler - Group Exhibition 9-30 May 1987 Kuşdili, Altyol - Zekai Ormancı Exhibition. 22 December 1989 - 22 January 1990 Left Start: Yusuf Taktak, Balkan Naci İslimiyeli, Nur Koçak, Zekai Ormancı, Özdemir Altan, Mine Güler Seated: Mustafa Ata, Tanju Demirci, Güngör Taner. Kuşdili, Altyol (Middle) Kadıköy Altyol, 1985- Çağdaş 1985 - 30th Anniversary Exhibition, Nişantaşı, 17

March - 2 May 2015, From Left: Serhat Kiraz, Mine Güler, Yusuf Taktak, Meriç Hızal, H. Avni Öztopçu, Balkan Naci İslimiyeli, Mustafa Altıntaş Tomur Atagök, Bubi, Sabahat Çikıntaş, Berna Erkün. - 1 April-3 May 2021, Mine Güler, Yusuf Taktak 'Tekbaşına' exhibition, Mine Art Gallery Deneysel, Kadıköy- 1 November 2023, Mine Güler & Eyüp Nur Güler, Artweeks VIII- 20 April 2024, Eyüp Nur Güler, Mine Güler, Bilgili Holding CEO Sinan Temo, Artweeks IX

Mine Art Gallery, which started its artistic life in Kadıköy in 1985 with the idea of bringing a different interpretation to the existing perspectives in terms of both artistic and exhibition practices and becoming

a pioneering gallery for contemporary art on the Anatolian Side, will celebrate its 40th anniversary in 2025. In the 10th edition of Artweeks Istanbul, Mine Art Gallery, with its 39-year history in Turkish

Contemporary Art, presents a selection of artists who have not left Mine Art Gallery alone since its establishment and young artists supported by the gallery in the recent period.

Vakkorama x Bilgili Sanat

Bilgili Sanat and Vakkorama will be located on the ground floor artist for the ice cream

area Hazal Haznedaroğlu in cooperation with large-sized It produces abstract works

and constructs them with its site-specific placement.

SEVİL DOLMACI

Ahmet Oran
Ekrem Yalçındağ
Cem Gönül
Gençay Aytekin
Tuna Özkaragöz
Nihan Sesalan
Sinan Säül
Melisa Mızraklı

Pınar Birim
Theodore Boyer
Royal Jarmon
Michael John Kelly
Jonathan Seliger
Doğan Doğan
DAZE

SANATORIUM

Clemens Wolf
Luz Blanco
Mehmet Dere
Merve Şendil
Sergen Şehitoğlu
Yağız Özgen
Yunus Emre Erdoğan

KUN ART SPACE

Beyza Boynudelik
Burak Ayazoğlu
Enes Debran
Kadir Akorak
Maryam Salahi
Mustafa Özbakır
Tao Ulusoy

ARTOPOL

Mustafa Pilevneli
Pemra Pilevneli
Belmin Pilevneli
Yavuz Pilevneli
&
Çiğdem Akgün
Gözde Aylis Çiçek

CHI ART GALLERY

Ahmet Yeşil
Alla Güner
Hüseyin Rüstemoğlu
Eda Taşlı
Elifko
Ekinakis
İrem Yörükoğlu
Loya Kader Öztürkmen
Rabia Kalyoncu
Zafer Malkoç

FRANK ART STUDIO

Beşir Bayar
Burcu Filiz
Cengiz Yatağan
Dicle Çiftçi
Ebru Yılmaz Çakmak
Ercan Filiz
Julide Zeynep Günce
Merve Öztemel
Ömer Atakan
Özgür Ballı

MARIANA CUSTODIO

Seçil Erel

ADAS

Eugenio Recuenco
Dieter Mammel
Jochen Proehl

Suat Akdemir
Bahadır Baruter

X-IST

Aydın Berk Bilgin
Aylin Zaptçioğlu
Burak Dak
Burçin Başar

MARTCH ART PROJECT

Zeynep Beler
Başak Çalışır
Cenk Düzyol
Irmak Dönmez
Meltem Sarıkaya

Criticism of the modern world



İlgin Seymen, Working Days, 2024. Diasec, 68.5x50 cm, 3+1 ap.
İlgin Seymen, Protection Efforts, 2024. Diasec, 48x35 cm, 3+1 ap.

In her new series titled Conservation Efforts and Work Days, produced from artificial intelligence and text, İlgin Seymen approaches with a humorous criticism the contradictions in the ways of human beings' relationship with

"nature", which they first separate themselves and then try to protect while destroying it in the modern world, where life has already been commodified, industrialised in every field, and dominated by technology. He opens the

existence and validity of psychological and physical boundaries to evaluation together with their ecological reflections. Seymen's works can be seen at Galeri Bosfor.

shopi go ART x ONE Akaretler

ONE Akaretler, which held its first edition in Akaretler Row Houses in December 2021, is a structure that brings together collectors, curators, cultural and art institutions, independent artists and art lovers every year with

a selection of multi-disciplinary productions. This initiative brings together the audience of Artweeks Istanbul with shopi go ART & ONE Akaretler's special selection of 10 editions in the area located on the -1st floor with

the aim of providing a rich networking environment by promoting art, culture and creativity in the region while strengthening the artist-collector dialogue.

The backgro und

We focused on the Bilgili Holding team preparing Artweeks Istanbul



(From left to right) Ö. Sümeyra Başaran, Ecem H. Dinsel, O. Kağan Tüysüz, Mehmet Bakan, Sağıp Demir, Yasin Aktaş, Hasan Turan, Ece Gülcüoğlu, Asena Güngör, Hatice Varlı, Murat Ofiazgılı, Hakan Şanlıer, Selçuk Karaytu, Fatih Çulamoğlu, Begüm Güney, Yağmur Doğan, Melissa Mollaoğlu, Larissa Bedoyan, Orkun Özen, Lal Kumru Pekin, Yalın Arıyeşil, Ghizlane Temsamani, Özge Topuzoğlu, ve Serdar Ada. Fotoğraf: Berk Kir



Begüm Güney, Culture and Art Projects Manager,
Photo: Berk Kir

Art

Artweeks Istanbul is the largest and most comprehensive art gathering that shows, talks and celebrates art in a single structure in the centre of the city, which lasts almost as long as an exhibition and can be visited free of charge. The fair and egalitarian nature of the idea of Artweeks, its collective spirit, and the fact that it has a character that supports all innovations in the local art industry are in direct parallel with the values adopted by Bilgili Sanat. The structure we have been managing for the last five editions has been realised with Bilgili Sanat methods. It draws its strength from its structure realised in solidarity. Bilgili Sanat shares the dream of establishing a dialogue through art with Artweeks Istanbul as a meeting that carries the spirit of the time, thinks together, laughs, feels sad, anxious or hopeful, and does not hesitate to delicately talk about everything they experience together.



Yağmur Doğan, Coordination director of culture and art activities, Photo: Berk Kir



Larissa Bedoyan, Yağmur Doğan, Asena Güngör, Ece Akpulat, Hatice Varlı, Melissu Mollaoğulları, Begüm Güney
Photo: Berk Kir



Ece Akpulat, Akaretler General Manager
Photo: Berk Kir

Asena Güngör,
Akaretler Leasing Manager
Photo: Berk Kir



Fatih Çulamoğlu,
Akaretler Teknik Direktör
Photo: Berk Kir

Akaretler

Artweeks Istanbul is an important platform that offers both a creative experience and professional opportunities for the Akaretler team. Accustomed to long and short-term collaborations in Akaretler Sıraevler, the team is delighted that art and various other collaborations coexist in harmony thanks to the agreements they made with different food and beverage brands within the scope of this event. By taking active roles outside the Akaretler Sıraevler area, they gain business development and management experience in different locations.

Marketing and communication

Artweeks Istanbul represents the busiest, most dynamic and exciting period of the year for the Marketing and Communication Department. The department sees art as a means of establishing a deep and impressive connection between the brands they collaborate with and their target audiences, noting that art is not only a form of expression, but also opens the door to creative interactions and meaningful partnerships. While increasing the visibility of Artweeks Istanbul through press relations, advertising collaborations and sponsorship agreements, the department is proud to be the team behind all printed, verbal, online and offline content. This department, which enjoys working outside of conventional marketing and communication tactics, works in coordination with all departments of Bilgili Holding before, during and after Artweeks Istanbul. For the Marketing and Communications Department, which aims to build strong ties with art lovers, business people and industry professionals, Artweeks Istanbul has an important place in the strategic focus of marketing as a platform that keeps the cultural pulse of the city.

Gökem Gelbal,
Marketing and communication director
Photo: Flufoto



Law

Although the strict rules and disciplined structure of law are often seen as a concept far removed from art, the Law team states that both disciplines are based on a creative intelligence and a fine balance. Just like a work of art, they create their own works by meticulously processing each contract while ensuring the protection of rights and freedoms. In order for artists and their works to be exhibited safely and to meet art lovers, they prepare texts that eliminate risks and form the legal basis of collaborations by considering every detail. This process proceeds like an art form blended with creative and aesthetic concerns, far from the cold structure of law.

Finance and Accounting

Artweeks Istanbul seems to be a space for the Finance Department to get away from numbers and stress, to switch from analytical thinking to emotional depth, and to change and develop creativity, mental flexibility and aesthetic perspectives. Artweeks Istanbul helps accounting/finance professionals to be more sensitive to cultural and social issues, and opens the door to the development of ethical accounting practices and the support of social responsibility projects. In each edition, meeting the artworks created by different artists from different perspectives contributes to the evaluation of the economic and investment dimensions of art. Artweeks Istanbul shows how two opposing fields such as art and financial affairs/finance can complement and enrich each other. As the famous German philosopher Friedrich Nietzsche said: "Art is man's endeavour to transcend himself; economics determines the limits of this endeavour."



Sales

Taking place in the heart of The Ritz Carlton Residences, Istanbul, this event is not only an art event for the Sales Department, but also an opportunity to promote a prestigious living space. By displaying a model of this iconic building in the event space, they have the chance to promote the last remaining apartments of the project. For existing homeowners, Artweeks Istanbul is a cultural touch added to their luxurious lives. They try to make the experience even more special with special exhibition tours organised by the Artweeks Istanbul curator and assistant curator.

Tourism

Cultural events play a critical role in the development of the tourism and hospitality sector. While strengthening the cultural fabric of the city, they create a strong reason for local and foreign tourists to prefer Istanbul. The increase in hotel occupancy rates during the events and the contribution of art to the guest experience in hotels significantly support the tourism potential of the city. The increasing participation of national and international sponsors every year is an indicator of the success of the event and the international value of Istanbul as an art centre. The branding of Istanbul through cultural events ensures that tourists visiting the city encounter not only historical and natural beauties but also world-class cultural experiences.

Operations and Administrative Affairs

The Operations and Administrative Affairs Department are the invisible heroes of the event. Starting long before the doors open and continuing long after the last visitor has left, they meticulously plan every detail, from visitor flow to general security. In their eyes, Artweeks Istanbul provides art lovers with a clean, safe and comfortable experience. With their risk-averse approach, they aim to provide an ideal environment for exhibitors and guests.

Project Development and Construction

For the Project Development and Construction Department, Artweeks Istanbul offers the opportunity to build an elegant bridge that brings art to the centre of everyday life. While building this bridge, the sponsorship of Artweeks Istanbul by their suppliers, with whom they have been working together for years, also offers them the chance to experience new products that they can use in their projects. In the process of designing and building the event space, they create spaces that will allow the artworks to be exhibited in the best possible way. They meet with the relevant groups of universities in the city. They organise special exhibition tours for students at Artweeks Istanbul.

(In alphabetical order)
Levent Abay, Yasin Aktaş, Özlem Arslan, Ayhan Kartal Aytas, Özge Sümeyra Başaran, Ahmet Bayır, Nurettin Bilir, Remzi Serdar Çatar, Hatice Dinsel, Hatice Hüdaverdi, Kağan Üzeyme Karapınar, Özge Karaman Mazakoğlu, Tüysüz, Selin Özufacık, Kerem Pekmaya, Jale Sarı, Merve Taşlıoğlu, Ecem Hande Gül Topçu, Ayça Kıvanç Tunç, Oğuz Mehmet Serdar Şener



Stories of art

works of



Selim Turan, Selim, Courtesy of Seza Paker

Selim Turan

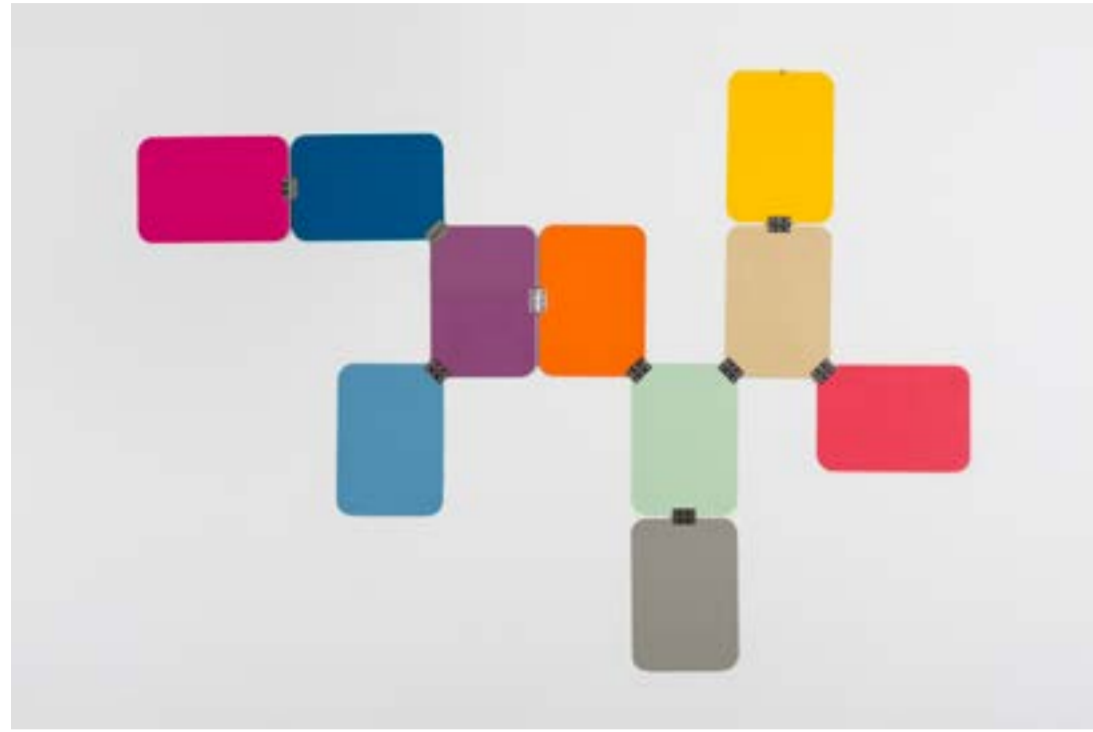
Seza Paker

During my Academy days in Paris, a French classmate of mine said to me, "Oh! Are you Turkish?" he says to me with smiling eyes (a very rare approach at that time) and I say "YES" with astonishment, joy and finally pride. "Do you know Selim Turan?" he adds. When I reply "No", he says 'I'll introduce him to you right away, he is a family friend of ours; he is also a close friend of my mother who is a photographer' and takes me to Selim's atelier. The atelier is a ground floor in Montparnasse, where oil paint is scattered everywhere and cats are playing. I hesitate to enter because I am strongly allergic to cat hair. Selim says in a very calm, shamanic voice, "Nothing will happen, don't worry, I'll let them out in the garden when you come" and that day our friendship begins... Selim

tells me about the legends of the *Sarıkoz* in the Kaz Mountains, Paris, Mübin Orhon, Montparnasse, and how the artist progresses more strongly with his own working experiences and thoughts rather than the Academy, and I listen. I share the patterns he made with small sticker papers, the importance of his continuous work, the corners where he carefully kept his old paintings and paintings, his mobiles with small rotating figures, the mixtures he created, the magic of his atelier for years. One day when I went to visit him in the atelier, he took out this painting and said "this is yours, *Ça sera ton ange gardien*". Translation: "Let this painting be your guardian angel." And I never part with that painting. This chalkboard playful painting with a cat is in the corner of my head in every home...



We asked the artists about an artwork they own and the story of this artwork



Ayşe Erkmen, Pantone 1, 2014
Painted aluminium plates, 156 x 219 cm

Ayşe Erkmen

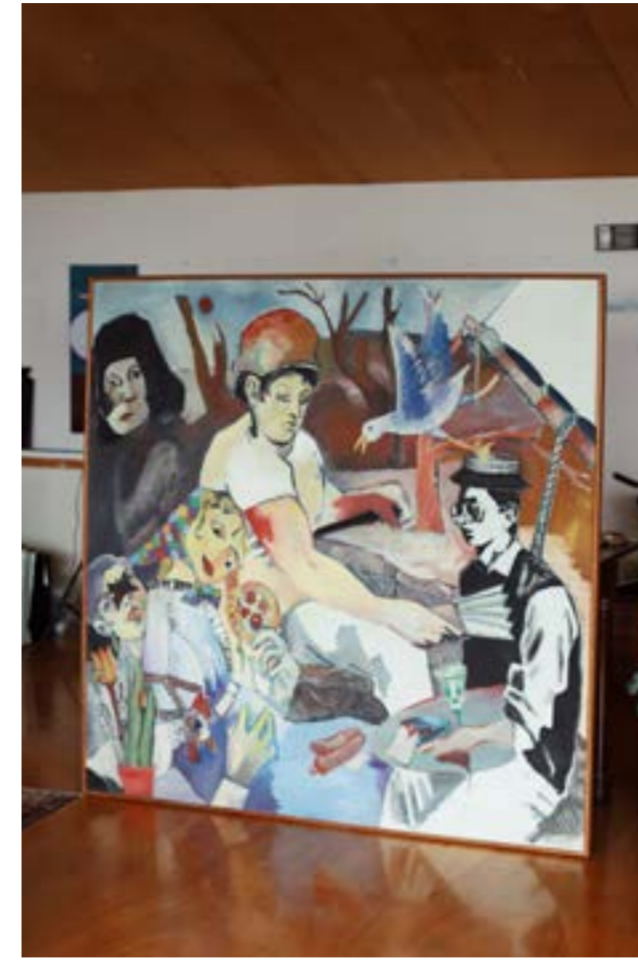
Every day, I focus for a certain amount of time on these areas of colour that appear on the grey wall: the colours from Ayşe Erkmen's *Pantone 1*. These are colours selected from a 'standard' colour catalogue used in many different fields all over the world... They are painted on aluminium panels that can be folded on top of each other as far as their hinges allow. Here, I would like to share with you a few questions that have been running through my mind since I saw this "picture": Is it really possible to standardise colours? How can two different colours appearing in different spaces be the "same" colour? Natural or artificial... when will light kill these colours? When will the colour I now call yellow cease to be yellow? When will the colour I now call blue cease to be blue? And... what colour should the wall on which these colours appear be? On what colour wall will I perceive them as "standard"? Is a neutral Munsell grey suitable for this work? Did the artist have a hand in painting the panels? Is the colour swatch he saw and selected consistent with the co-



Yağız Özgen, Photo: Bradley Secker

Yağız Özgen

lours applied on the aluminium panels? Is the paint used cellulosic or synthetic? Should the varnish, which deeply affects both the brightness and saturation of the colours, be considered a part of this work? Should this work be exhibited on the floor or on the wall? Is this work a painting or a sculpture? When will aluminium, which can react with oxygen, rot? On which panel (and therefore in the colour field) will I first notice the oxidation? Will I be able to perceive the decay because the reaction is very slow? How will the oxidation of the aluminium affect the paint on it and therefore the colours? Are the colours I perceive and the artist's selection of colours the same? If not, to what extent are the colour areas I see similar to those on the artist's colour chart? Under what light conditions should I look at the panels? How do I know if they are consistent with each other under different light conditions? Is 4000K light suitable for this work? How would the colours look at 6500K? Should this work be viewed under natural light conditions or artificial light conditions?



Sami Baydar, Women Left to the Islands, Photo: Berk Kir

Sami Baydar



Murat Şahinler, Photo: Berk Kir

Murat Şahinler

Sami and I met at the Academy when we were 19 years old and we have always been side by side since then. We were very parallel students at the Academy. I can even say we were together. There are paintings we made together. We were very close, and this situation continued until his death. Sami was a very valuable and special friend of mine, he was my friend and close to me. This picture I have of Sami is actually his diploma picture from the academy. Women Left to the Islands is the name of the work. Sami stayed in Istanbul for a while after her graduation. Afterwards, he returned to Merzifon and somehow 'en-

trusted' his paintings here to me. I have other works besides this painting. Sami is someone I find very influential, very special and very original. I can even say that I find him the most original. Sami also has a poet side and this is also very important. As for the story of the painting, to be honest, I don't know exactly. However, since he placed himself in the painting, I think there must be a story context about him. Another feature of this painting is that it is both very academic and has very strange patterns. At the time, this painting was very different in academia...

Irmak Canevi

Zeynep Beler

This small work by Irmak Canevi makes me very happy both with its delicious texture and astrophysical space and its place in my home. One day 5-6 years ago when I was in Irmak's studio, I fell in love with this work and pulled it out of a box full of pressed canvases of the same size on which she had worked on such paintings and collage sketches, saying "let's make an exchange". Time and time again we met many times, worked on an exhibition together, even became neighbours, but somehow we have not yet arranged a return visit due to reasons such as my studio not being stable. Therefore, we can also say that I stole this work from Irmak.



Irmak Canevi, Enterprise Atilgan, 12x17,5 cm, 2016, Plaster, plastic detergent bottle parts, house paint and reinforcing mesh for oil painting on canvas board

David Levi

Eymen Aktel is an artist who depicts the destructive relationship between humanity and nature in his paintings. He is known for his works that bring together political, sociological and environmental issues. When I asked him to design a tattoo for me, he drew a black jackal with two scenes on its body. In the upper part, the jackal represents people exploiting nature and pulling down a tree with a rope to extract oil. In the lower part, the oil spilling like an hourglass is raining down on another jackal trying to fish in a polluted sea, and this jackal catches an oil barrel instead of a fish. Then this striking work turned into a tattoo that I love and will wear on the back of my leg for the rest of my life as a harsh criticism of the global oil trade and its environmental consequences.



Eymen Aktel



Eymen Aktel, Untitled, 2021, ink on paper, 42 x 34 cm

Food & beverage at Artweeks

Çok Çok Thai

Ernest's Bar mixologists will be behind the bar with two signature cocktails specially prepared for the 10th edition of Artweeks Istanbul. Classic Thai dishes from Chef Khun Nuch's Very Very Thai menu will also be available for visitors during the event. Accompaniments to these special dishes have also been considered; wine and beer are served in harmony with the dishes that the chef will serve. There will also be a visual of an artwork from the Van-based Tariria Project, which is part of Homage Hospitality.



Bağımız Var

Bağımız Var reinterprets art, gastronomy and music by preserving the spirit and energy of these lands and helps people to establish a deeper connection with the culture of these lands. For the 10th edition of Artweeks Istanbul, they invite visitors to the Bağımız Var area to establish a connection between grapes, art and flavour and to meet in the magical world of art and flavour. Get ready for these two weeks full of art and flavour.



Cup of Joy

For a coffee experience that cannot be found anywhere else with its carefully selected and freshly roasted beans, Cup of Joy is located both on the ground floor and on the terrace at Artweeks Istanbul. Focaccia sandwiches and toasts prepared fresh at the counters can be preferred at any time of the day, while raw bars and tarts prepared with seasonal fruits, which are identified with Cup of Joy, await visitors throughout Artweeks Istanbul.



Vakko L'Atelier

Vakko L'Atelier, where Vakko, Turkey's most established luxury fashion brand, offers unique flavour experiences, hosts pleasant meetings with patisserie products that interpret the art of French pastry. Vakko L'Atelier invites you to a different flavour journey with Ice Cream and Sorbet varieties that come to life with Vakko's sweet touch.



October 2nd Wednesday 6 P.M.

Speakers: Prof. Dr. Acar Baltaş, Baltaş Group YKB & Leyla Emadi
Topic: Connection, relationship, connectivity
Moderator: Şebnem Alp

October 4th Friday 6 P.M.

Speakers: Akan Abdula, Founder and CEO of FutureBright & Elmas Deniz
Subject: Behaviour, decision making, data, consumer culture, nature-human relations
Moderator: Serdar Turan

October 5th Saturday 2 P.M.

Speakers: Sinem Sandıkçı Gökçen, L'Oréal Turkey Country Manager & CM Kösemen
Subject: Transformation, beauty, sustainability
Moderator: Şebnem Alp

October 6th Sunday 2 P.M.

Speakers: Serdar Urçar, HP Turkey General Manager & Iğın Seymen
Topic: Digital transformation, disruption, entrepreneurship

October 12th Saturday 2 P.M.

Speakers: Pelin Akın Özalp, Akfen Holding Board of Directors & Gülhatun Yıldırım
Subject: Management, growth
Moderator: Serdar Turan

October 13th Sunday 2 P.M.

Speakers: Evrim Kuran, Founder of Evrim Kuran Consultancy & Gül İlgez
Subject: Social roles, memory, subconscious
Moderator: Serdar Turan

X TALKS

Business X Art Talks

artnivo.com

Harvard
Business
Review
TURKYE

Performances and installations

6 October Sunday 15.00 & 12 October Saturday 14.00

Gülhatun Yıldırım, *Sonsuz ya da Öteki* (3 hours performance)

1-13 October everyday

CM Kösemen, Doğa / Doğaçlama
Murat Fesih Avcıbaşı, *Kolon*

Autumn art agenda

Affordable Art Fair Stockholm
Date: 2-6 October 2024
Location: Nacka Strand, Sweden

Art on Paper Brussels
Date: 3-6 October 2024
Location: Brussel, Belgium

The Other Art Fair Sydney
Date: 3-6 October 2024
Location: Sydney, Australia

Fine Art Asia
Date: 4-7 October 2024
Location: Wan Chai, Hong Kong

Art International Zurich
Date: 11-13 October 2024
Location: Zurich, Switzerland

Asia NOW
Date: 17-20 October 2024
Location: Paris, Fransa

Art Basel Paris
Date: 18-20 October 2024
Location: Paris, Fransa

Artissima Fair
Date: 1-3 November 2024
Location: Turin, Italy

Paris Photo
Date: 7-10 November 2024
Location: Paris, France

ART COLOGNE
Date: 7-10 November 2024
Location: Cologne, Germany

ART & ANTIQUE HOFBURG Vienna
Date: 7-11 November 2024
Location: Wien, Austria

West Bund Art & Design
Date: 8-10 November 2024
Location: Shanghai, China



ADA Show
Date: 1-9 November 2024
Location: Akaretler, Istanbul, Turkey

ADA Show brings together carefully selected collections from all over the world and furniture and accessories signed by world-renowned designers and artists; for three weeks at Akaretler Sıraevler.



ONE Akaretler
Date: 29 Kasım-22 Aralık 2024
Location: Akaretler, Istanbul, Turkey

ONE Akaretler, which held its first edition in Akaretler Sıraevler in December 2021, brings together collectors, curators, cultural and art institutions, independent artists and art lovers every year with a selection of multidisciplinary productions.

Editor in chief
Merve Akar Akgün

Editor
Berfin Küçükcaçar

Photography
Berk Kır
Flufoto

Accounts
Berfu Adalı

Contributors
Ebru Nalan Sülün, Ekin Erekli

Design
UP.

Print
SANER MATBAACILIK
Litrosyolu 2. Matbaacılar Sitesi
2BC3/4 Topkapı, İstanbul
0212 674 10 51
info@sanermatbaacilik.com

**Unlimited Publications
Communication**
Meşrutiyet Cad. 67/1 34420
Tepebaşı, Beyoğlu, İstanbul
info@unlimitedrag.com
@unlimited_rag

Owner
Bilgili Holding

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Culture and art projects manager
Begüm Güney Eyit

Coordination director of culture and art activities
Yağmur Doğan

Marketing and communication director
Görkem Gelbal

Marketing and communication manager
Lal Kumru Pekin

Digital Marketing Manager
Göksemin Orkun Özen

Marketing and communication specialist
Larissa Bedoyan

Marketing and communication assistant specialist
Melissu Mollaogulları

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Hemen Taşının:
+90 212 906 22 22
rcistanbul.com



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