

2

0

「 SAHA 」

1

7

Introduction

SAHA Association is pleased to share its sixth annual report, summarizing the artistic projects made possible through SAHA grants, the institutions SAHA has collaborated with, and the membership programs conducted in the year 2017.

SAHA Association was established in 2011, with 9 founders and commenced providing support for artists, curators and researchers from Turkey with the support of 31 members. Over the last six years, SAHA has evolved into a larger community with expanding international networks, and by the end of 2017 had 104 individual members and 4 corporate supporters. To this date, SAHA has provided up to 2 million euros in grants for 180 projects, at 109 non-profit institutions around the world, supporting 237 artists, curators and researchers.

In 2017 SAHA provided grants to 27 projects and collaborated with 8 institutions both locally and abroad. The year was exceptionally important in terms of the art calendar, with prestigious exhibitions like the Venice Biennial, the Istanbul Biennial, Documenta and Skulpture Projekte Münster coinciding for the first time in over ten years. SAHA had the pleasure of supporting the production of Cevdet Ereğ's new work ÇIN for the Pavilion of Turkey at the 57th Istanbul Biennial, and also supported the participation of artists Nevin Aladağ and Hale Tenger in Christine Macel's main exhibition. Despite critical reviews of the biennial, the works of these two artists from Turkey appeared as highlights in many international reviews, and were praised for the high quality of production and for their narrative and content. Cevdet Ereğ's site specific work included an architectural intervention

and a seven-channel sound installation, and was reviewed in the New York Times as the most powerful of the national pavilions. At Skulptur Projekte Münster, Ayşe Erkmen constructed an underwater jetty titled “On Water” with production support from SAHA, and the interactive work drew international audiences. The piece was seen by 650,000 visitors and was the most applauded work of the exhibition. Later in the year, SAHA supported video artist Ali Kazma’s first retrospective exhibition at Jeu de Paume in Paris. The show included over twenty of the artists works, including two new works “Mine” and “North”, made with production support from SAHA. SAHA’s membership programs were planned accordingly around these significant exhibitions, and in addition to an exclusive program including the curators and artists of 15th Istanbul Biennial, programs were run in Athens, Kassel & Münster and Paris, focusing on the highlights of new art production and curation in 2017.

Supported Projects

p. 8-60

Candyland, *Stockholm* | **MÜRÜVET TÜRKYILMAZ & SELİM BİRSEL**

SAHA provided support for the production of new works by Mürüvvet Türkyılmaz and Selim Birsell for their exhibition at Candyland, held between 24 February - 12 March 2017.

Mürüvvet Türkyılmaz and Selim Birsell’s parallel interventions on the walls of the gallery constitute a complementary confrontation between Türkyılmaz’s living interactive MindMaps and Birsell’s ironic and ambiguous compositions with stamps. The fact that both artists make use of a modest technique does not prevent them from taking on difficult issues and challenging our expectations regarding what an artwork should look like and how it should be approached.

Kadist, *Paris* | **BARIŞ DOĞRUSÖZ**

SAHA supported the production of the new work by Barış Doğrusöz for the exhibition “Conceal, cover with sand, replicate, translate, restore” at Kadist in Paris, held between 24 February-16 April 2017.

The exhibition “Conceal, cover with sand, replicate, translate, restore” presents artistic projects dealing with objects in situations of conflict, and their role as vehicle or witness. The works are shown at different stages of their existence to underline the artists’ methods, an articulation of historical references combined with a response to current political issues.

Barış Doğrusöz’s video presents a study of the archaeological site of Europos Dura in Syria, where burying the citadel became a strategy of

resistance. While we face international crises that perpetuate conflicts of interests and underline the relationship between art and power, governance can be read through the question of cultural heritage.

**Campbell River and District Public Art Gallery,
Campbell River | DERYA AKAY**

SAHA supported the production of Derya Akay's new works for his solo exhibition at Campbell River and District Public Art Gallery held between 31 March-17 May 2017.

In 2016, Derya Akay conducted research during his tenure as visiting artist at the gallery, in anticipation of his solo exhibition opening in 2017. "With bread," features an immersive installation inspired by the ancient style of mosaics found in "The Unswept Floor" (Herakleitos, A.D. 200). Akay's contemporary reinterpretation of the mosaic style features the incorporation of a new series of works that revolve around the performative gestures and objects integral to a social gathering. Whether a gathering of people for a meal or the gathering of potatoes in offering, the artist seeks to transform the exhibition hall by utilizing his background in installation, ceramics and painting to create a unified floor work.

Brighton Festival & Fabrica, Brighton | İPEK DUBEN

Fabrica presented the UK premiere of "They" by artist İpek Duben. This newly configured production of one of Duben's most powerful works is a co-commission with Brighton Festival and is a key element of the 2017 Festival program. SAHA provided support for the production of this new work.

"They" is a multi-screen video installation about how the majority of society in Turkey view those they consider as "others" and how these marginalized others perceive one another. The installation presents 24 people who come from a diversity of ethnic origins, belief systems, and sexual orientations. It comprises two distinct zones, each containing a group of three projections along with a range of independently placed screens. In each zone, characters appear on screens, having a conversation in the presence of the audience around specific concerns such as racism, discrimination based on religion and beliefs, homophobia, gender inequality and domestic violence. The installation attempts to encourage dialogue between people who never, or rarely, have a chance to speak with one another. On the independent screens, each character recounts an unbroken monologue.

WIELS, Brussels | NIL YALTER

SAHA supported the production of the new work by Nil Yalter for the exhibition "The Absent Museum" at WIELS in Brussels, held between 20 April-13 August 2017.

For the exhibition at WIELS, Nil Yalter was invited to show photographic, graphic and filmic works from her seminal series "Turkish Immigrants" (1977), as well as a new iteration of her poster campaign titled after the slogan of the Turkish poet Nazim Hikmet (1901-1963), "Exile is a hard job".

After Valencia (2012), Mumbai (2013), Vienna (2014), Metz and Istanbul (2016), Yalter's images extend to Brussels, a multicultural city that has seen waves of immigrants come through in past years. The performance was organized in close collaboration

with the artist, who was also present for the event. A selection of specific locations around the city was made, closely tied to various immigrant communities that reside in those areas. Once the posters were put up by a team of professionals, the artist, as well as members of the WIELS team, painted the sentence “Exile is a hard job” over the posters, in red paint. The texts were either in English, French, Dutch, Turkish or Arab.

The 57th International Art Exhibition Venice Biennale | HALE TENGER, NEVIN ALADAĞ

The 57th International Art Exhibition titled “Viva Arte Viva”, curated by Christine Macel was open to the public at the Giardini della Biennale and at the Arsenale. Nevin Aladağ and Hale Tenger were invited to show works in this edition of the Biennale (13 May – 26 November 2017) organized by la Biennale di Venezia. SAHA supported the production of the works by both artists.

Hale Tenger’s 7 channel video installation entitled “Balloons on the Sea” takes its subject directly from a popular pastime practiced along the Bosphorus in Istanbul and along the coastlines of Turkey; a game of shooting at a line of balloons floating on the surface. In her installation Tenger reverses this image and thus fabricates an ambiguity where reflections become beings and beings become reflections. In this work the artist creates a mystical atmosphere surrounding the viewer, thus pulling them into the field of dreams, the subconscious, the desires and fears that lie in the depth of collective memory.

Nevin Aladağ’s “Traces” is a 3-channel video work. On three separate projection surfaces, Aladağ creates

a large-scale sound-and-image portrait of the city of Stuttgart, the place she spent her childhood and adolescence. In Aladağ’s performance work, “Raise the Roof”, women dancers wear headphones and dance on a metal platform. The sound of the dancers’ steps is amplified through microphones installed underneath the platforms, which creates an improvised rhythmical composition.

The Pavilion of Turkey at the 57th International Art Exhibition, Venice Biennale | CEVDET EREK

SAHA supported the production of Cevdet Ereğ’s new installation entitled “ÇİN”, for the Pavilion of Turkey at the 57th International Art Exhibition, la Biennale di Venezia between the dates 13 May–26 November 2017.

A site-specific installation, “ÇİN” uses architecture and sound to explore poetic and political imaginings. Its title has been imagined as a sound signal that foretells the work. With “ÇİN”, Ereğ continues the experimentation of themes and methods which he has investigated in his previous series “Room of Rhythms”, “Rulers and Rhythms Studies” and “Sound Ornamentations”. In these works, rhythms of history, every day and nature are formalised in the coming together of sound, architecture and performance; visual and sonic timelines are constructed; and architectural ornamentation is created through the use of sound patterns and speech.

Pre-conceptualisation, experimentation and improvisation each play a part in “ÇİN”’s creation. The basis of Ereğ’s work for the Pavilion of Turkey consists of a spatial program concretised by an architectural construction and a multichannel sound installation that were conceived in tandem.

Sounds—all produced in the space after its physical construction was completed—guide one’s passage and are confronted both sequentially and in an infinite variety of combinations. Their complex configurations are at times immersive, and at other moments, obscured due to the position and direction of the visitor, generating unseen boundaries and articulating transitivity.

Experimentierfeld, Tokyo | SENA BAŞÖZ

SAHA supported the production of the new work “Notes on a Parallel Life” by Sena Başöz for the exhibition organized by Experimental Field at S.Y.P. Art Space in Tokyo.

In 2009, Sena Başöz put on a series of performances in the guise of a nurse who doesn’t know what to do with herself. For two weeks the artist dressed in the attire of a nurse from the 1980’s, a figure that is both a part of her personal history and a personal admiration. She took the pulse of strangers in Times Square in New York and pondered on how the caregiving and selfless attitude of the figure of the nurse is associated with women in society as an idealised gender role. During that period, the relationship of Art and Healing became important to the artist. Başöz thinks of the creature in human nature as the only link that ties us not only to each other but also to nature: This is our only dependable side. The wound requires dressing, but in reality it can also heal by itself in time. A nurse wishing to transform the world knows this well.

For Experimentierfeld Tokyo, Sena Başöz performed in her alter ego ‘the nurse’. Through a device she built that looks like a giant eraser, she researches the possibilities of adaptation to a new

environment, reflecting on her anxiety about having to migrate.

Skulptur Projekte 2017, Münster | AYŞE ERKMEN

SAHA provided support for the production of the new work “On Water” by Ayşe Erkmen at Skulptur Projekte 2017 held between 10 June–1 October 2017.

Ayşe Erkmen selected Münster’s inland harbour as the location of her new commission for Skulptur Projekte 2017. Just below the surface of the water between the bustling Nordkai (northern pier) and the industrialized Südkai (southern pier) Erkmen installed an underwater jetty that links the two riverbanks. The jetty hence created the impression that visitors were walking on water as they crossed from one side to the other. In that sense, they become visible actors on Erkmen’s stage. In addition, the artist pointed out problems of a sociological and city-planning nature: How are borders drawn on maps, and how is sociocultural access achieved on the drawing board? How can existing hurdles be overcome, both physically and metaphorically?

Ayşe Erkmen not only mirrored the divide in her piece for Skulptur Projekte 2017, she literally bridged it. Her jetty consisted of sunken containers which are normally used to transport goods on ships on the surface of the water. The municipal harbour of the Danube-Ems Canal, which is rarely used by ships, became accessible on foot to Münster’s residents and visitors, thus linking two separate urban spaces that were previously separated by the harbour basin—using a water bridge rather than a land bridge.

Tate Modern, London | FAHRELNİSSA ZEİD

SAHA provided support for the retrospective exhibition of Fahrelnissa Zeid, held at Tate Modern between 13 June–8 October 2017.

Trained in both Paris and Istanbul, Fahrelnissa Zeid was an important figure in the Turkish avant-garde group in the early 1940's and the École de Paris (School of Paris) in the 1950's. Her vibrant abstract paintings are a synthesis of Islamic, Byzantine, Arab and Persian influences fused with European approaches to abstraction. Many of her abstract works are monumental and demand attention.

Zeid's reputation as an artist was cemented in the 1950's when she was living between London and Paris and exhibiting extensively internationally. The artist also began experimenting with painting on turkey and chicken bones, which she later cast in polyester resin panels evocative of stained-glass windows. In the later years of her life she unexpectedly returned to figurative painting, creating stylised portraits of her friends and family.

Kunstraum Kreuzberg/Bethanien, Berlin**VIRON EROL VERT**

SAHA supported the production of Viron Erol Vert's new project for his solo exhibition at Kunstraum Kreuzberg/Bethanien held between 24 June–27 August 2017.

"Born in The Purple" is an extensive solo exhibition by Viron Erol Vert that revolves around contemporary issues that have reached the tipping point of global urgency, including cultural supremacy, regional power, birthrights and basic human rights. The space at Kunstraum Kreuzberg/Bethanien consists

of 12 rooms, as does the artist's family home which is located in Osmanbey in Istanbul. The exhibition unfolds throughout a 12 room installation which focuses on different thematic and artistic concerns. The epicenter of the exhibition is a movable architectural installation titled "The Porphyra Club", which hosted an evolving and interdisciplinary programme with active contributions by invited participants.

Zone2Source, Amsterdam | PINAR YOLDAŞ

SAHA supported the production of Pınar Yoldaş's new works for her solo show at the Zone2Source held between 9 July–3 September 2017.

Pınar Yoldaş was invited to present her first solo exhibition in The Netherlands at Zone2Source. Yoldaş presented a three part exhibition with new works derived from what she refers to as 'speculative biology'. Her ongoing project "Ecosystem of Excess", which started in 2014, was extended with several new objects. "Ecosystem of Excess" is a speculative biology project that fictionalizes the future by creating new organisms. "Carboniferous" is a new project which Pınar Yoldaş developed specifically for this exhibition. Using the visual vocabulary of paleobotany, marine biology and contemporary design and architecture, "Carboniferous" offers a fantastic journey into the world of ancient plants and life forms that have been instrumental in the formation of oil and other fossil fuels. While the front room of Het Glazen Huis establishes a connection between the ancient history and probable futures at a global level encompassing the realities of our time such as pollution and climate change, the backroom offers a glance at the molecular marvels of life through several new sculptural objects.

Bröhan-Museum, Berlin | MEHTAP BAYDU

SAHA supported the production of the new work by Mehtap Baydu for the exhibition “Kiss. From Rodin to Bob Dylan” at the Bröhan-Museum in Berlin, held between 15 June–3 October 2017.

In “Die Lippen der schönen Damen / Dilber Dudağı” Mehtap Baydu combines Turkish and Western European traditions. Since Ottoman times, delicious meals have been associated with the beauty and sensuality of the female body. The artist’s protest against the rigid moral constrictions in present-day Turkey is transformed into a sensuous culinary experience. For producing the gilded spoons, Baydu took imprints from the lips of six women with different national and cultural backgrounds. The “Dilber Dudağı” is presented to the visitors as a precious and somehow intimate gift.

Horniman Museum and Gardens, London

ALİ MIHARBI

SAHA provided production support for Ali Miharbi, who was invited by the Horniman Museum and Gardens to produce a new project.

The installation titled “Wind Organ” is inspired by the museum’s musical instrument collection which the artist visited during his residency at Delfina Foundation in 2017. One of a series of works related to air and voice that the artist developed, the wind organ is an aeolian instrument that brings together nature, musical sound and human vocal range. Five 3 meter poles are installed in a higher part of the garden. Each of the tubes is shaped after acoustic filters that produce vowel-like sounds when used in combination with a reed. Here, instead of a reed, a kind of whistle is used as the sound source (a pipe

with a slit), which is played by the wind and creates a more flute-like sound where the different vowel filters create different timbres. The corresponding vowels are A, E, I, O and U. The instrument is inspired by bamboo kite flutes/whistles, as well as aeolian bamboo-organs and wind organs from South-East Asia and the Pacific.

International Sinop Biennial 6

ARTISTS PARTICIPATING FROM TURKEY

The 6th edition of Sinopale-International Sinop Biennial under the common title “Transposition” took place in Sinop, Turkey, from 19 August to 17 September 2017.

SAHA supported the production of works by the participating artists from Turkey; Aylin Çakıner, Ayşe Erkmen, Burçak Konukman, Cevdet Erek, Emre Okçuer, İpek Hamzaoğlu, Mürteza Fidan, Nil İlkbaşaran & Güngör Erdem, Uygur Demoğlu, and Volkan Kızıltunç.

As long-term organizer of Sinopale, the European Cultural Association places emphasis on its sustainable micro-political and emancipatory efforts. The organization works in cooperation with international curators who are responsible for the selection of the artists and the program. Sinopale 6 revolves around the notion of “Transposition”. The word “Transposition” carries several meanings, all signifying a shift between values. Playing with the gap in-between, it becomes possible to open room for process and transference, and to open a conceptual space as well as a scope for action and imagination. Sinopale 6 furthermore taps into dialogues on the history of material and cultural memory in order to create an associative space full of cross-references.

Cinnamon Colomboscope Festival, Sri Lanka

ELMAS DENİZ

SAHA provided support for the production of the new work by Elmas Deniz who was invited to the Cinnamon Colomboscope Festival held between 22 August-10 September 2017.

Elmas Deniz produced two new works during her stay in Colombo for the Colomboscope festival exhibition “Re/evolution”. The new video and artist-book both focus mainly on our relationship with nature. The video titled “Made to be seen” borrows the features and conceptual roots from advertisements. Thinking styles derived from financial markets play a dominant role in our lives, and advertising has for centuries been the main tool of manipulation that artists wish to focus on, emphasize and play with in their works. In Deniz’s work the advertised product is ‘a true unsellable thing’: the green natural beauty of Sri Lanka.

The accompanying artist-book “Flying Plants, Dogs and Elephants” also draws attention to our perception of nature as well as focusing on our place in nature with other species and beings. The book includes drawings of indoor plants originating from Sri Lanka that were often sent abroad, the international transportation regulations of living plants and words on stray dogs written by the artist herself. The final product of the book itself was produced environmentally consciously, made from a special paper made of elephant dung.

TarraWarra Museum of Art, Victoria | DİDEM ERK

SAHA provided support for the production of the new works “I wish I could not be traced in archives (May Datça be My Resting Place)” and “Black

Thread” by Didem Erk for TarraWarra International 2017 held between 2 September-12 November 2017.

“I wish I could not be traced in archives” (May Datça be My Resting Place) (2017) is a piece of an ongoing performative project series. This site responsive project is realised where the bodies of refugees have washed up on the shores of both the Aegean and the Mediterranean sides of Datça, a small town in the south west of Turkey. This work refers to a geographical border rather than a political one whereby a geographical transition path becomes a political act. In this work Didem Erk walks along the North and South parts of Datça and reads aloud from a book titled “May Datça be my resting place” by the famous Turkish poet, Can Yücel. The pathways she walked are non-places which have no specific identity. “Black Thread” is a de-composed and re-composed installation with the collected second hand books that are censored and burned out.

Göteborg International Biennial for Contemporary Art | FATMA BUCAK

Fatma Bucak participated in the Göteborg International Biennial for Contemporary Art (9 September-19 November 2017) titled “WheredoIendandyoubegin - On Secularity” curated by Nav Haq. SAHA provided support for the production of the new work by the artist.

Fatma Bucak’s installation “Fantasies of Violence” comprises of 117 double-sided, zinc printing plates, each of which is etched with abstract markings derived from representations of violence. These images have been taken out from recent newspapers that the artist has collected, from

Turkey, France and America. The abstraction of the markings breaks the images down into the basic compositional lines—as if to find the ‘bones’ of the image. This is a way for the artist to reach the reality behind the represented violence, and address how our perception of it is communicated.

On the reverse face, the plates show the acid erosion produced during the etching of the images onto the metal, which was achieved using the intaglio technique that the artist has had specialized training in. The fine lines of the anterior etchings are contrasted with the consumed raw metal on the back. These numerous plates are not actually being used to print onto paper, but instead become the focus of the work.

15th Istanbul Biennial | ARTISTS PARTICIPATING FROM TURKEY

SAHA provided support for the production of works by artists from Turkey invited to the 15th Istanbul Biennial, held between the 16th of September and the 12th of November 2017.

SAHA supported the new productions of Volkan Aslan (Istanbul Modern), Alper Aydın (Istanbul Modern), Burçak Bingöl (Outdoor), Candeğer Furtun (Istanbul Modern), Gözde İlkin (Pera Museum), Erkan Özgen (Galata Greek Primary School), Ali Taptık (Galata Greek Primary School), Tuğçe Tuna (Küçük Mustafa Paşa Hammam), Bilal Yılmaz (Galata Greek Primary School), and Yoğunluk İnisiyatifi (Yoğunluk Artist Atelier).

The 15th Istanbul Biennial, entitled “a good neighbour” and curated by artist duo Elmgreen & Dragset, brought together artworks by 56 artists from

32 countries, all addressing different notions of home, belonging and neighbourhood. Instead of a curatorial statement, the curators have developed forty questions such as “Is a good neighbour a stranger you don’t fear?” and “Is a good neighbour someone who reads the same newspaper as you?” that guided the process of making the exhibition. The 15th Istanbul Biennial took place in six venues: Galata Greek Primary School, Istanbul Modern, Pera Museum, ARK Kültür, Yoğunluk Artist Atelier and Küçük Mustafa Paşa Hammam.

7th Moscow Biennale | HUSSEIN CHALAYAN

Hussein Chalayan was invited to the seventh edition of the Moscow Biennale (18 September 2017–18 January 2018) curated by Yuko Hasegawa. SAHA supported the participation of the artist.

The installation “Inertia” constitutes a unified whole of three sculptures. Hussein Chalayan tries to catch a human’s evanescent motion and depict a sophisticated technology of creating a new dress. In all of Chalayan’s works the audience seems to take a symbolic journey through the cultural boundaries bringing the heritage from Asia to Europe. Sometimes his collections look very traditional and sometimes, on the contrary, very contemporary and even futuristic. This artwork “Inertia” could be seen as how one thing transforms into another.

City Link Festival, Copenhagen | MERVE ÜNSAL & ONUR CERİTOĞLU

SAHA provided support for the production of the new project by Merve Ünsal and Onur Ceritoğlu who were invited to participate in the City Link Festival held between 21–24 September 2017.

The Berlin based creative network “ON/OFF” led an urban action creating a new experience of Sydhavnen’s waterfront in Copenhagen. With local citizens they collectively built a raft that encapsulates the industrial heritage of the site and acts as a testing ground for performative urban action. The raft took people on a journey linking terrestrial and maritime narratives of Sydhavnen, shaped by local and international participants. The raft hosted conversations and a performance called “Harbouring Feelings”. Artists Merve Ünsal and Onur Ceritoğlu launched the raft with members of the audience. They talked about feelings that they have been harbouring, framed within urbanity and gentrification - to think about safety of harbours in relation to feelings.

Dlectricity, *Detroit* | ZEYNEP DAĞLI

SAHA provided support for the production of new works by Zeynep Dağlı, participating in DLECTRICITY, Detroit’s Nighttime Exhibition of Art & Light, held between 22-23 September 2017.

Artist Zeynep Dağlı created a collaborative project with the public, recording people screaming without restraint in an attempt to explore the given right and therapeutic power of screaming. DLECTRICITY hosted a Scream Tent on site where the public could participate in the cathartic process and Dağlı was able to record the process on video. The screams of the participants become part of her ongoing documentation of screams around the world. The resulting work “Negotiation between Madness & Sanity” is a collective experiment unleashing the most primitive and urgent. The immersive multimedia installation invites and encourages the public to explore ‘screaming’ as a

societal and personal function while also aiming to provoke a conversation and collaboration with the creative and positive aspects of this meditative and therapeutic urgency.

Jeu de Paume, *Paris* | ALI KAZMA

SAHA supported the production of Ali Kazma’s new works and publication for his solo exhibition at Jeu de Paume held between 17 October 2017-21 January 2018.

“Subterranean”, Kazma’s solo show at Jeu de Paume, sets out to reveal the evolution of the artists practice over the past ten years through a number of his important recent works, including two films “Mine” and “North” made specifically for this exhibition. The exhibition includes around twenty video works and one photographic publication - an artist’s book. The single and multi-channel video works immerse and confront the viewer with rhythm and colour. Ali Kazma has made over sixty video works since beginning to work in this medium, including many individual films and also two major series, entitled “Obstructions” (2005-ongoing) and “Resistance” (2012-on-going).

Accompanying this wide scale exhibition, a comprehensive publication was published in English and French by Editoriale Bortolazzi Stei, featuring text contributions by Marta Gili, Pia Viewing, Paul Ardenne, Barbara Polla, and Selen Ansen.

Art Sonje Center, *Seoul* | FAHRETTİN ÖRENLI

SAHA supported the production of Fahrettin Örenli’s new works for his solo exhibition at Art Sonje Center held between 4 November-3 December 2017.

“Money without Nationality” examines the psychological and physical aspects of cities as living organic structures, perceiving them as control towers for the distribution of mass information. For centuries humans have built their jungles/cities in accordance with their own human nature, growing them into giant living, organic structures. Then to survive or adapt to these environments, humans have gone on to create taller walls, broader rules, bigger illusions, and information pollution on a massive scale.

The exhibition connects Örenli’s past and current artistic practices through its focus on knowledge in the present and future, and sustainability/ disappearance of accumulated knowledge even posterior to the end of our physical existence in the universe. The aim is to explore the impact of socioeconomic and political issues on creating sustainable knowledge for the future, and the ways by which cities are psychologically and physically shaped into complex entities that then assimilate information.

Bradwolff Projects, Amsterdam | SEFER MEMİŞOĞLU

SAHA supported the production of Sefer Memişoğlu’s new work for his solo exhibition at Bradwolff Projects held between 19 November-17 December 2017.

A poetic and philosophical approach to an omnipresent phenomenon is central to Sefer Memişoğlu’s solo exhibition at Bradwolff Projects, Amsterdam. The title of the exhibition is derived from the essay of the same name by Italo Calvino; “The Eye’s Ray”, in which the Italian writer and journalist describes the eye as the basis of the human brain and therefore of human thinking and

acting. Calvino goes back to the origin of scientific thinking about the eye, which is remarkably inventive. Early scientists claimed that the act of seeing was performed by luminous arrows coming from the brain; they described light as a spiritual force that actively illuminated the outside world. Using these and other possible interpretations as a starting point, Memişoğlu presents an overview of his work.

Humans of the Institution, Amsterdam | ÇELENK BAFRA, DERYA YÜCEL, ÖNDER ÖZENGİ, TUĞÇE KARATAŞ, ZEYNEP ÖZ

SAHA provided support for the participation of curators Çelenk Bafra, Tuğçe Karataş, Zeynep Öz, Önder Özengi and Derya Yücel in the symposium “Humans of the Institution”, which took place in Amsterdam on 25-27 November 2017.

“Humans of the Institution” is an international three-day gathering created to look closely at who ‘makes the present’ by foregrounding the freelancer in the arts and within globalising dynamics more broadly. The symposium is organised by curators, based on experience, and encourages the participation of artists, writers, journalists, designers among other ‘content producers’ and freelance workers.

“Humans of the Institution” opened with a weekend programme November 25 and 26 that foregrounds freelance experiences in the arts, taking into account transforming institutional structures, formations of non/employment at global scales, and emerging regimes of networked governance. Building on the weekend’s dialogues, the symposium culminated on Monday, November 27 with a series

of six working groups: Archives & Individuals, Biennials & Guest Work, Boycott & Mobilisation, Censorship & Strategy, Critical Regionalism, and Fees & Conditions.

Grant for the Sustainability of Independent Art Initiatives 2017–2018

SAHA provided support for the operations of Loading, MARS, OJ, Orta Format, and Tasarım Bakkalı in 2017–2018 within the grant program established in order to support the sustainability of Independent Art Initiatives. The grant was initiated in order to facilitate the growth and development of independent non-profit art initiatives, with an emphasis on ongoing public programming and activities.

Eligibility and need of each initiative were assessed, and selections were made based on criteria such as a permanent space, and year-round public programming with relation to contemporary art, as well as taking into account other aspects such as specialties and areas focused on and geographical location.

Loading

Loading is a non-profit and independent art space based in Diyarbakır. It was established in 2017 with the motto "A space is good...". Rather than bringing together artists living and working in Diyarbakır under one umbrella solely, Loading aims to tackle through discussion some of the issues artists face while thinking, producing and developing new work, while also archiving contemporary art practices of Diyarbakır since the 2000's and composing artist portfolios. Loading was established with the aim of strengthening artistic

awareness and the interaction of Diyarbakır with the international arena.

MARS

MARS was initially established in 2000 by Pınar Öğrenci as an architectural research and restoration office, and transitioned in 2010 to MARSİstanbul, an artist initiative that serves as a hub for artists from Turkey and abroad to develop exhibition projects. The aim to be a "space for art" was born with the first event hosted by MARS, the spring exhibition of artist Erim Bayri. MARS aims to contribute to Istanbul's art scene by sharing its space through inviting artists, art critics, curators and art audiences.

OJ

OJ Art Space was founded in the Asmalı Mescit neighborhood in Taksim as an independent art space in 2016. In its first year OJ hosted 10 contemporary art exhibitions, and furthermore took on the form of an important network for artists, curators, and writers from different countries interested in pushing the boundaries of contemporary exhibition making. OJ focuses its efforts on creating unique spaces for artists from Turkey to concentrate on new methods of exhibiting while also conducting communication in order for participation in international media and publications.

Orta Format

Orta Format is an online magazine publishing interviews, articles and projects on contemporary photography. It is a non-profit and an independent journal edited by Tevfik Çağrı Dural, Şener Soysal, and İpek Çınar. Orta Format is the result of a

collective effort and its content forms around research relating to photography-art which is the foundation of its editors' working practices. The magazine is open to research and contribution while aiming to be straight-forward and understandable by providing a refined interface unlike other familiar internet applications.

Tasarım Bakkalı

Tasarım Bakkalı is a 10m² independent art space, established with the motto of "accessible art and architecture". The space is located in the center of Yeldeğirmeni district, a neighborhood currently undergoing a period of change, transforming socially and culturally. Since its establishment in April 2015, Tasarım Bakkalı has functioned as an open display place for many artists and designers. While exhibiting the works of artists established within the Turkish art scene, Tasarım Bakkalı has also provided exhibition opportunities for talented younger artists and architects. Widening its portfolio with international artists as a part of the artist-in-residence program which started in 2017, Tasarım Bakkalı produces events such as monthly exhibitions, artist talks and performances.

Collaborations

p. 64-71

SAHA builds short and long-term collaborations with international institutions in order to create meaningful relationships in the artistic community while cultivating contemporary art from Turkey on an international scale. In 2017, SAHA collaborated with 8 international institutions with a special commitment to SAHA's remit of supporting new art.

Apartment Project, Berlin

Ashkal Alwan, Beirut

Delfina Foundation, London

DEPO, Istanbul

Independent Curators International (ICI), New York

Rijksakademie, Amsterdam

The International Studio & Curatorial Program (ISCP), New York

Witte de With | Center for Contemporary Art, Rotterdam

Research Programs

p. 72

SAHA initiated a research program, which provides accommodation up to one week for curators and artists to stay and work in Istanbul, in order to facilitate their research on contemporary art production in Turkey. In 2017, 16 international artists, curators and researchers participated in this program, benefiting from support in addition to opportunities to network and engage with the local community of cultural producers.

SAHA Member Programs

p. 73-97

PROGRAMS ABROAD

Athens Program

Kassel & Münster Program

Paris Program

PROGRAMS IN TURKEY

Exhibition Visits

“Jake & Dinos Chapman: In the Realm of the Senseless”
Exhibition, Arter

“HARBOR” Exhibition, Istanbul Modern

“The Centre Cannot Hold” Exhibition, Near East

Mamut Art Project, Küçük Çiftlik Park

Sharjah Biennial 13 Offsite: BAHAR, Abud Efendi
Mansion

“Doublethink Double vision” Exhibition, Pera Museum

“Halil Altındere: Welcome to Homeland” Exhibition,
Sadık Paşa Mansion

“Ai Wei Wei: On Porcelain” Exhibition tour with
curator Greg Hilty and gallerist Tim Neuger, Sakıp
Sabancı Museum

15th Istanbul Biennial “A Good Neighbour” Preview,
Istanbul Modern

15th Istanbul Biennial “A Good Neighbour” SAHA
Guided Program, Pera Museum and Galata Greek
Primary School

15th Istanbul Biennial “A Good Neighbour”, Galata
Greek Primary School and “Angels’ Share” Exhibition,
DEPO

“CANAN: Behind Mount Qaf” Exhibition, Arter and
“Erinç Seymen: Homo Fragilis” Exhibition, Zilberman
Gallery

“Ai Wei Wei: On Porcelain” Exhibition tour, Sakıp
Sabancı Museum

“Doors Open to Those Who Knock” Exhibition, Ömer M.
Koç Collection, Abdülmecid Efendi Mansion

Karaköy Gallery Tour

SAHA Talks

Ali Kazma

Artist Studio Visits

Leyla Gediz

Ani Çelik Arevyan

Aslı Çavuşoğlu

Eda Gecikmez

Private Collection Visits

Tansa Mermerci Ekşioğlu

Bike Gürsel

Banu & Hakan Çarmıklı

Art Events in Turkey and Abroad

p. 98-99

SAHA Members

p. 100-101

Corporate Supporters

p. 102

SAHA ASSOCIATION, 2018