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「 SAHA 」

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Introduction

We are pleased to share SAHA's fourth annual report, covering supported projects, collaborations, and membership programs in 2015.

SAHA provided the largest scope of support to date in 2015, through creating funds for the production of new works by artists, curators and critics; increasing exhibition opportunities; and facilitating the forging of international relationships. SAHA has consistently aimed to improve the overall infrastructure for art production in Turkey, and continued in 2015 by providing support to the Mardin Biennial as well as to artist initiatives which organize exhibitions in regions with more limited opportunities, such as Apartment Project, BAS, m-est.org, Torun and Videoist. SAHA's support within the framework of the 14th Istanbul Biennale made it possible for the Biennale to invite more artists to the exhibition, and in addition for new works to be produced by the 19 artists invited from Turkey. SAHA also collaborated with guest artists and curator programs from around the world aiming to contribute to the development of young artists and increase their international circulation.

In 2015 for the first time in many years two artists from Turkey were invited at once to the International exhibition of the Venice Biennale, the 56th edition of which was curated by Okwui Enwezor. With SAHA's support, Meriç Algün Ringborg produced a new work for the exhibition. SAHA also provided support for the total production costs of the installation "Respiro" by Sarkis, which took place in the Pavilion of Turkey at the 56th International Art exhibition of the Venice Biennale. The Creative Time Summit conference program, a meeting point for contemporary art and human rights, politics and performance, was held this year within the context of the Venice Biennale, and due to SAHA's incentive, saw the most extensive

participation from Turkey to date. Artists Didem Pekün, Hakan Topal, Zeyno Pekünlü, Ahmet Ögüt and curator Defne Ayas were able to contribute to different legs of the conference with SAHA's support.

In 2015, a far more extensive presence from Turkey was seen in the United States than in previous years. The curator of this year's Generational Triennial, held once every three years at New York's New Museum, was invited to do research in Turkey, and was hosted by SAHA's research program. In result to this collaboration, artist Aslı Çavuşoğlu was invited to produce a new work for the exhibition. SAHA also provided support for the production of a new video work by İnci Eviner, entitled "Runaway Girls", which was shown at the Drawing Center, another of New York's most prestigious art institutions. In addition, SAHA supported the production of new works by Elif Uras within the framework of a solo show organized at the Aldrich Museum in Connecticut, and an installation piece by Hale Tenger (previously shown at the 4th Istanbul Biennial) which was reproduced for Protocinema.

Furthermore, SAHA supported a solo exhibition by Ahmet Ögüt at Chisenhale Gallery, a space watched closely by arts professionals and known for having nurtured the careers of many important artists. Also with SAHA's support, Onur Gökmen was invited to a guest artist program at the Delfina Foundation, which is known for successfully aiding the advancement of young artists and developing international relationships.

One of the significant publications supported this year was "User's Manual 2.0", edited by Halil Altındere and Süreyya Evren, the first version of which was published in 2007. "User's Manual 2.0" constitutes an important resource, focusing through the

perspectives of Halil Altındere and Süreyya Evren on contemporary art production in Turkey through "1975-2015". In addition, with support provided to artist editions publisher Marraine Ginette, an artist's book of Ali Taptık's photographs focusing on city life was produced.

Throughout 2015, SAHA organized 25 member programs, both at home and abroad, which comprised of exhibition and artist studio tours, talks, and private collection visits. VIP cards were provided to members for 19 art fairs around the world. Invitation accreditations were obtained for private collection openings and exhibition private views for 17 events both locally and internationally.

The number of members whom support and believe in SAHA's mission, rose from 75 in 2014, to 83 in 2015. What's more, SAHA+ was established in 2015 with the objective of further advancing the infrastructure of support, and brought together 23 young art enthusiasts. As in previous years, Borusan Holding, Eczacıbasi Holding, Garanti Bank, and Yıldız Holding continued to provide corporate support for SAHA.

Both the moral and material support given to SAHA has been invaluable in contributing to the advancement of production, exhibition, and circulation of contemporary art from Turkey, as well as generating more opportunities for young artists from Turkey. At a time where arts funds are declining all around the world, it has been a great source of motivation to see a significant increase in production, growing participation in international dialogue and a strengthening of the arts infrastructure in Turkey since SAHA's establishment four years ago. As in 2015, SAHA's support will continue to progress in the coming years with the ongoing valuable contribution of our members.

Supported Projects

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New Museum, *New York* | **ASLI ÇAVUŞOĞLU**

Aslı Çavuşoğlu was invited to the third edition of The Generational Triennial (25 February–24 May 2015) organized by the New Museum. SAHA supported the production of the new works by the artist.

Aslı Çavuşoğlu's work entitled "Long Ago Person Found" (2015) aims to reflect a study on how the transformation of human remains—particularly of the populations that have been persecuted—become study objects in archives or museum collections. Here, Çavuşoğlu forms a relation between the unidentified remains of pupils from around the world, including Turkey and Native Americans in the United States discovered in mass graves. When the remains of Native Americans were found, they were customarily collected in archaeological boxes and stored until their identities—usually after a prolonged court procedure—were proven. For this installation, Çavuşoğlu recreated the containers that hold these human fragments. Atop the empty boxes were objects—necklaces, combs, and flutes, among others—which together symbolize a monument to the lives of those whose remains persist in obscurity.

Hyde Park Art Center, *Chicago* | **DENİZ GÜL**

SAHA supported the performance entitled "5 Person Bufet" by Deniz Gül at the Hyde Park Art Center in Chicago.

"5 Person Bufet" was a multi-phase project that started out with a text Deniz Gül wrote to be performed by five people. It was exhibited at Arter in 2011, and in its final stages was composed to incorporate a musical performance. In the text, Deniz Gül channels a linguistic memory through the voices

and performances of 5 characters embodied in 5 pieces of furniture, using words she remembered from media, the streets and her own inner voice. For the performance staged at the Hyde Park Art Center, Deniz Gül collaborated closely with musicians and performers Audrey Chen, Owen Davis, Carol Genetti, Frank Rosaly and Katherine Young.

Chisenhale Gallery, *London* | **AHMET ÖĞÜT**

SAHA supported the production of Ahmet Öğüt's new work for his solo show at Chisenhale Gallery (29 April–31 May 2015).

Ahmet Öğüt's work for Chisenhale Gallery "Happy Together: Collaborators Collaborating" comprised of a live event and a film installation while also functioning as a form of retrospective, collectively formed through the memories and experiences of Öğüt's past collaborators. For "Happy Together: Collaborators Collaborating", Öğüt staged a public discussion at Chisenhale Gallery, bringing together his ex-collaborators from various professions and nationalities. Ten collaborators, including an auctioneer, a firefighter, a hairdresser, a stuntman, a lip reader and a sports caster, were invited to share their experiences of collaborating with Öğüt and to collectively generate a new idea for an artwork on behalf of the artist. For this particular work, the gallery was transformed into a TV studio and a set was specially constructed to stage the discussion and to present a film documenting the event. The project was opened with a concert during which the artist collaborated with the band Fino Blendax.

The Aldrich Contemporary Art Museum, Connecticut | ELIF URAS

SAHA supported the production of Elif Uras' new work for her solo show at the Aldrich Museum (3 May-25 October 2015).

The Aldrich Contemporary Art Museum presented a site-specific installation of recent ceramic works by Elif Uras, titled "Nicaea". The exhibition transformed a gallery into an interior courtyard featuring domestic objects and architectural motifs, including a ceramic fountain, a tiled niche, and a large-scale tile mural. Uras produces her ceramic works onsite in Iznik, Turkey (originally Nicaea, named after a nymph in Greek mythology), celebrated for its tile and ceramic production during the Ottoman Empire. Her imagery merges traditional nonfigurative Turkish art with Western art historical references, while highlighting shifting notions of gender and class within the context of the struggle between modernity and tradition. Alongside Uras's own work, the exhibition presented an original Iznik plate dating from the first half of the sixteenth century, on loan from the collection of the Metropolitan Museum of Art. The Iznik plate was positioned in dialogue with Uras's plates and vessels, some of which incorporate its intricate spiral motif.

SCCA, Center for the Contemporary Arts, Ljubljana | BORGA KANTÜRK

SAHA supported the production of Borga Kantürk's work for his solo show at the Škuc Galerija (8-22 May 2015) organized by SCCA-Ljubljana.

The exhibition "Memory Research Office: Collect.Cut. Create.Re Create" presented selections from Borga Kantürk's works that reference the artist's tendency

to sort and collect, and include themes such as office life, interior design, hope and football. The exhibition focused on Kantürk's archival practice, and included documents and records, and works that had never been exhibited in Turkey. The conceptual framework of the exhibition was established by SSCA curators Sasa Nabergoj and Simona Svanut along with the input of 9 curating students from SCCA World of Art. The exhibition publication "Memory Research Office: Collect.Cut.Create.Re Create" was also produced with the support of SAHA, in addition to curatorial texts including notes from Kantürk's conversation with Rumeysa Kiger.

The 56th International Art Exhibition Venice Biennale | MERİÇ ALGÜN RINGBORG

Meriç Algün Ringborg was invited to The 56th International Art Exhibition titled "All the World's Futures", curated by Okwui Enwezor. SAHA provided production support for the artist's new work for the Venice Biennale.

"Souvenirs for the Landlocked" is an installation that both takes inspiration from and uses real objects from the artist's grandfather. The artist's grandfather worked as an operator on freighters traveling around the world. He traveled from the northern parts of Russia to Cape of Good Hope in Africa, and to Brazil, Japan and Canada, each time bringing home gifts and souvenirs for each family member. These gifts carried a particular significance with regards to an idea of an outside world due to the rest of the family being entirely landlocked. This is a project that seeks to understand the mobility of such trade and the mobility of those that

travel with it, amongst them her grandfather, and it does so by looking toward shipping routes, the perils of sea, and the physicality of bringing things from one end of the world to the other. Yet it's also a work that considers the condition of being immobile, the metaphorical landlockedness of the family at home. In the wider scope, Ringborg's work regards also the longstanding history and growth of maritime shipping, which today carries 90 percent of the world's 5.1 billion tons of international trade.

The Pavilion of Turkey at the 56th International Art Exhibition, Venice Biennale | SARKIS

SAHA supported the production of Sarkis' "Respiro", curated by Defne Ayas and shown in the Pavilion of Turkey at the 56th International Art Exhibition, Venice Biennale between the dates 9 May-22 November 2015.

The installation 'Respiro' consisted of two site-specific neon rainbows and two large-scale mirrors with fingerprints applied in watercolor by seven children. In addition, it brought together several of Sarkis' iconic sculptures, including an altar made out of red glass cut to the exact size of the one surrounded by Caravaggio paintings in the church of San Luigi dei Francesi in Rome. Thirty-six stained glass panes created with a medieval technique threaded the installation. Respiro, meaning "breath" in Italian, was complemented by a musical composition by Jacopo Baboni-Schilingi, which was based on the artist's rendering of the rainbow's seven colors as a system of partitions. The music was played day and night, together with the neon works breathing in and out for the duration of the exhibition.

Protocinema, New York | HALE TENGER

SAHA supported the production of the work by Hale Tenger for an exhibition organized by Protocinema at Westbeth Building Basement between the dates 14 May-13 June 2015.

Hale Tenger's installation "We didn't go outside; we were always on the outside/ We didn't go inside; we were always on the inside", 1995, consisted of an old wooden guard-house surrounded by a barbed wire fence. The work, created on the occasion of the 4th Istanbul Biennial, was exhibited for the second time with Protocinema in New York. Visitors were invited to enter the 'isolation zone', including a fenced-in area and a guard-house, inside which images of nature, fields, waterfalls, and idyllic bays decorated the walls, and music from the 90's played on a transistor radio. The radio was significant as when the work was first created "it was only a year since the radio broadcast had been released from state monopoly; and the broadcast in the house [was] reminiscent of radio days past." Given the current situation in Turkey, and elsewhere, in relationship to freedom of press and government intervention in disbursement and tracking of information, Tenger's work is as relevant now as it was in 1995. The importance of re-creating a work from the mid-90's, a reaction to those times, by the same artist now, a reflection on the recent-past, gave perspective on the rapid increase in the violation of human rights across the globe.

The 3rd Mardin Biennial | ARTISTS PARTICIPATING FROM TURKEY

SAHA provided support for the production of new works by the artists participating in the 3rd Mardin Biennial, entitled "Mythologies".

The most essential aspect of the biennale was that there was no appointed curator. The 3rd Mardin Biennial embraced a collective approach, constituted mostly of locals. Likewise, the majority of the artists taking part were from the surrounding region, and among them also were artisans and craftsman. The Mardin Biennial proposed an alternative approach to the prevailing biennial processes by questioning the authority of a visiting curator who is often alien to the geography, history and context of the setting, and single-handedly decides whom, what and how to exhibit.

The artists participating from Turkey were Ahmet Elhan, Ani Setyan, Antonio Cosentino, Aysel Alver, Canan Budak, Deniz Aktaş, Dilan Bozyel, Dilara Akay, Eda Gecikmez, Ethem Erkan, Evrim Kavcar, Fırat Engin, Gabi Yerli, Hakan Kırdar, Halil Altındere, Işıl Eğrikavuk & Jozef Erçevik Amado, İbrahim Ayhan, Mehtap Baydu, Melih Apa, Mesut Alp, Metin Ezilmez, Murat Akagündüz, Murat Germen, Mürüvvet Türkyılmaz, Nadi Güler, Necla Rüzgar, Nezir Akkul, Özlem Günyol & Mustafa Kunt, Sait Tunç, Şefik Özcan, Yavuz Tanyeli and Yaygara Contemporary Art Initiative.

The Drawing Center, New York | İNCİ EVİNER

SAHA supported the production of İnci Eviner's new work for her solo show at the Drawing Center (29 May–28 June 2015).

The Drawing Center commissioned artist İnci Eviner to create a new work, entitled "Runaway Girls". In the work, Eviner uses repetitive, hypnotically shifting scenes to explore contemporary feminism at the crossroads of the East and West, as well as broader historical narratives and notions of the body and

performance. Eviner's goal for "Runaway Girls" is to explore the dreams, stories, and fears of girls who have either chosen to run away or were forced to leave their communities, living on the edge of society in Turkey and beyond. Unfolding in a warehouse that is under construction, the film presents fragmented scenes in which gender-ambiguous figures, whose faces are obscured by mysterious drawings, dance, struggle, and chase one another before an endlessly rotating camera. In this video, the state of drawing in Eviner's practice takes on new dimensions. Eviner says that in "Runaway Girls", "drawings take the place of actors and become involved in the story. Drawings demand to be free. They want to tear themselves from the paper." The piece was curated by Brett Littman, managing director of the Drawing Center.

Creative Time Summit 2015, Venice | DEFNE AYAS, AHMET ÖĞÜT, DİDEM PEKÜN, ZEYNO PEKÜNLÜ, HAKAN TOPAL

Defne Ayas, Ahmet Öğüt, Didem Pekün, Zeyno Pekünlü and Hakan Topal were invited to this year's summit "The Curriculum", which took place in Venice through 11-13 August. SAHA supported the curator and artists' participation in the conference.

The Creative Time Summit is a seminal gathering of artists, curators, critics, and scholars working in the field of social practice art. The Creative Time Summit: "The Curriculum" brought together nearly 60 speakers, including artists, activists, educators, theorists, and policymakers from more than 20 countries. The program spanning three days included panel discussions, presentations and opening talks and events, and provided

opportunities for debate, collective learning, and the exchange of information. As in previous years, participants from outside of Venice were able to contribute to discussions online. Known as one of the most comprehensive conferences, this year's Creative Time Summit focused on instruction, education and curriculum, as well as the conditions under which information is created and disseminated.

14th Istanbul Biennial | ARTISTS PARTICIPATING FROM TURKEY

SAHA supported the production of new works by artists from Turkey invited to the 14th Istanbul Biennial.

SAHA supported the participation of Meriç Algün Ringborg (ADAHAN Hotel), Hera Büyüktaşçıyan (Galata Greek Primary School), Taner Ceylan (Istanbul Modern), Cansu Çakar (FLO Building / Anatolian Passage), Aslı Çavuşoğlu (Istanbul Modern), Elmas Deniz (Istanbul Modern), Cevdet Erek (Garage / Tophane), Esra Ersen (The Italian High School), Deniz Gül (House / Bostanbaşı Street No.30), Emre Hüner (Galata Greek Primary School), Merve Kılıçer (Büyükkada Public Library), Füsün Onur (Fishing Boat), İz Öztat & Belkıs Işık (The Italian High School), Zeyno Pekünlü (SALT Galata), Pelin Tan (ADAHAN Cistern), Pınar Yoldaş (Kaptan Paşa Sea Bus), Artıkışler Kolektifi - Özge Çelikaşlan & Alper Şen (Istanbul Modern & Tunca Subaşı & Çağrı Saray Studio).

The 14th Istanbul Biennial entitled "SALTWATER. A Theory of Thought Forms" was curated by Carolyn Christov-Bakargiev. The sprawling exhibition spanned from Rumelifeneri on the Black Sea, through the winding and narrow Bosphorus, and down to

the Princes' Islands in the Sea of Marmara towards the Mediterranean. It presented over 1500 artworks from 80 participants, installed in museums, hotels, boats, former bank buildings, parking lots, gardens, schools, shops and private homes around Istanbul, which were seen by a total of 545,000 visitors. The "SALTWATER. Speech Acts and Forms of Discourse" program, which was organized within the context of the biennial, included round table discussions, seminars, panels, presentations, talks, workshops and performances with the participation of over 200 artists, scientists, curators, philosophers and activists. The program reached audiences of over 3500 people.

amberPlatform, *Istanbul* | BAGER AKBAY, RAFET ARSLAN, SERKAN DEMİR, EBRU KURBAK, ONUR SÖNMEZ

SAHA supported the production of new works by the artists Ebru Kurbak, Bager Akbay, Serkan Demir, Rafet Arslan and Onur Sönmez for the exhibition "Laboro Ergo Sum - I Work Therefore I Am!", curated by Ekmel Ertan, and organized by amberPlatform.

The international amber'15 Art and Technology Festival examined daily life from a thought provoking stance through the power of imagination and technology. The festival took place between 6 - 15 November 2015, at various venues around Istanbul, including Adahan Hotel, Istanbul Bilgi University, Aksanat, Istanbul Technical University Taşkışla, and Pier 47. The theme of the ninth edition of amber'15 was "Laboro Ergo Sum / I Work Therefore I Am", looking past ideas of utopia and dystopia to examine the impacts of the digital revolution on work and labor. Workshops, performances, panels and special events were organized within the context of the festival. For this year's exhibition, works shown

were chosen for the first time through a collective selection process, comprising of meetings with all applicants which took place over a period of two months.

Home Works 7, Beirut | İNCİ EVİNER, SUNA KAFADAR, AYKAN SAFOĞLU, ALİ TAPTIK

İnci Eviner, Suna Kafadar, Aykan Safoğlu, and Ali Taptık were invited to the seventh edition of “Home Works” (11-24 November 2015) organized by Ashkal Alwan. SAHA supported the participation of the artists.

Every 2-3 years Ashkal Alwan organizes Home Works in Beirut, a multidisciplinary forum on cultural practices, which includes exhibitions, lectures, screenings, publications and performances. In this seventh edition of the forum, the exhibition “On Water, Rosemary and Mercury”, curated by Christine Tohme at the Beirut Art Center, included a video titled “Parliament” by İnci Eviner, and a photograph installation by Ali Taptık titled “On Grooming and Clothing: Looking at Osmanbey”. At Ashkal Alwan, Suna Kafadar conducted a lecture titled “Two Rivers in One Bed: Co-resistance in the Machinery of the Night”, and at Beirut Art Center Aykan Safoğlu showed “Off-White Tulips”, a film comprised entirely of archival footage and objects.

Bonner Kunstverein, Bonn | BANU CENNETOĞLU

SAHA provided support for the production of new works by Banu Cennetoğlu for the exhibition held between 14 November 2015-17 January 2016.

The exhibition was Cennetoğlu’s first solo show in Germany and the largest presentation of her work since her exhibition at Kunsthalle Basel (2011), and

included old works as well as new site specific works produced for Bonner Kunstverein. One of the major new works in the exhibition, entitled “11.08.15”, represented every national, regional and local newspaper published in Germany on 11th August 2015. Over 1,000 newspapers were collected, indexed and bound in order to make what Cennetoğlu described as ‘both a unique reference library and an art object in which a day’s news is the material and the subject’. The installation can be read as a portrait of a society through a day’s news. It also celebrates the format of the printed newspaper, a tradition that in Germany dates from the 17th century and is now threatened by a consumer preference for digital formats.

Other new works reflected Cennetoğlu’s interest in writing and language and involved her working across the institution to develop her exhibition. These included a philosophical statement spelt out with helium balloons, an intervention within the building’s external lighting and a piece that engaged with the Kunstverein’s Artothek - a lending collection offering over 2,000 artworks to local members. In addition, older works including “The Library of Spirits Part I: Romania”, and a piece made in collaboration with Yasemin Özcan entitled “What is it that you are worried about” were exhibited.

16th Jakarta Biennial | KÖKEN ERGUN, ZEYNO PEKÜNLÜ

SAHA provided support for the production of the new works by the artists Köken Ergun and Zeyno Pekünlü participating in the Jakarta Biennale held between 15 November 2015-17 January 2016.

The Jakarta Biennale (2015) was curated by Charles Esche, in collaboration with 6 young curators from Indonesia, and carried the theme “Neither Forward

nor Back: Acting in the Present”. Within the scope of this theme, one issue addressed was the use and abuse of water, as a basic need of life but also as something potentially threatening through flooding and pollution. Another significant aspect of the exhibition was its focus on how history has an impact on today, through memories and traditions affecting how people behave now. A third strand was the influence of imposed gender roles and how individuals struggle to find their own voice.

Köken Ergün participated with a two channel video installation entitled “Young Turks”. This project brings performative components to the forefront while exploring the rituals of identity and representation of different social groups, and through Turkey examines forms of cultural expansionism on a global scale. Zeyno Pekünlü’s new work revolves around a performance of learning and practicing a traditional art of fighting, and was realized on a research trip through Indonesia.

The University of Michigan Museum of Art

FERHAT ÖZGÜR

SAHA supported the production of Ferhat Özgür’s work for his solo show at the University of Michigan Museum of Art between the dates 5 December 2015–27 March 2016.

Among some of the topics Ferhat Özgür touches on in his works are gentrification, immigration and constitutional rights. He specifically focuses on the strain between the modern city and the worsening conditions of daily life, and his works regarding the practices and rituals of sustaining life under pressure often take a critical tone edging on irony. In the work shown at the Michigan Museum of Art,

“Metamorphosis Chat”, two women chat over a cup of tea in a traditional Turkish living room, one of them dressed in modern clothes, while the other’s attire is representative of a more conservative Muslim culture. Through the relationship formed between these two women based on societal differences, the video touches on the current agenda of Turkey.

Art-ist Publications “User’s Manual 2.0: Contemporary Art in Turkey 1975–2015”

SAHA supported the production of the book “User’s Manual 2.0: Contemporary Art in Turkey 1975–2015”.

“User’s Manual 2.0: Contemporary Art in Turkey 1975–2015” is the second edition of the 2007 publication addressing the years 1986–2006 and presents updated and more comprehensive content. The 664 page book addresses the significant trends, events and discussions that left a mark on a period of 40 years of contemporary art in Turkey from different angles. The first section of the publication includes texts by Ali Akay, Halil Altındere, Ahu Antmen, René Block, Carolyn Christov-Bakargiev, Fulya Erdemci, Osman Erden, Charles Esche, Süreyya Evren, Marcus Graf, Hou Hanru, Vasif Kortun, Beral Madra, Nilgün Özayten, November Paynter and Derya Yücel. The second section designates four pages each to 101 artists and artist collectives. This publication edited by Halil Altındere and Süreyya Evren aims to be the most comprehensive reference book on the period, both in Turkish and English.

Marianne Ginette Editions, “Nothing Surprising”

ALI TAPTIK

SAHA supported the production of Ali Taptık’s book “Nothing Surprising”, published by Marianne Ginette Editions.

The book “Nothing Surprising” is the result of a long-term project that was born after the financial crisis of 2008. The book presents a set of photographs, texts, various documents (press and archives) and is transcribed by an accumulation of fragments of history, the city, and the author. The book was previously shown at SALT Beyoğlu (İstanbul) and Ujazdowski Castle Contemporary Art Center (Warsaw). The unique folding format of the various documents bring to mind the early 90's and this design by Okay Karadayılar allows the book to deal with the notions of crisis, and futility of resistance in a more evocative way. It is a summary of urban life in Istanbul from 2008 to 2013, and depicts the impact on individuals along with urban conflicts and ecological effects.

Grant for the Sustainability of Independent Art Initiatives 2015–2016

SAHA provided support for the operations of Apartment Project (Berlin), BAS (Istanbul), m-est.org (online), Torun (Ankara), and Videoist (Mardin) 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.

By taking into account the specialties and the geographic dispersion of independent and non-profit initiatives as well as criteria such as a permanent venue and year-round public programs, the following five initiatives were selected. After operating for many years in Istanbul, Apartment Project provides many artists from Turkey production and exhibition opportunities at their new space in Berlin. BAS has focused on artists' publications since 2006, and

was supported in its endeavor to produce, collect and display a collection of local and international artists' books. The collective online publication m-est welcomes all of those interested in writing and provides a platform for writers, offering both editorial and translation support. Support was continued this year for Torun, an initiative that provides systematic and organized exhibiting opportunities for artists in Ankara. The support was also continued for Videoist, the initiative operating ongoing programs in Mardin focused solely on video art, that has the potential to become an important contemporary art center.

Apartment Project

Apartment Project, established in 1999, is one of the pioneers of artist run spaces in Istanbul. Apartment Project was initiated with a focus on interdisciplinary sharing, communal production and creating exhibition opportunities; and over the years, has been an open platform for solo exhibitions of artists from Turkey and abroad, interdisciplinary partnerships, presentations, and panel discussions. Since September 2012, Apartment Project has moved its primary space to Berlin, and has been focusing on communal living and collective production models.

BAS

Since 2006 artist Banu Cennetoğlu has been running the space BAS in Istanbul where artists' books and publications are collected, displayed and produced. BAS is building a collection of artists' books by local and international artists. Between 2006–2009, BAS published Bent, a series of artists' books co-edited by Banu Cennetoğlu and Philippine Hoegen. After Hoegen moved to Brussels in 2011, they decided to stop the production of the Bent series, though projects that resulted from, or relate to Bent still continue.

m-est.org

Founded in March 2011, m-est.org is an artist-centered online publication. Works by artists, studio visits, and articles based on/related to conversations on visual practices are published on m-est.org, conceived as a discussion space, not dissimilar to an intimate dinner table. Artists and other cultural practitioners trace issues of concern or curiosity, publicly. The focus on artists from Turkey reiterates a widening network of people.

Torun

Torun was born out of the necessity for a space for sharing and exhibiting art in Küçükesat, Ankara. It is self-sustained through the support of its likeminded community, and aims to provide the gallery space to the artist in its entirety. Proposing an alternative to mainstream art institutions, Torun aspires to work in collaboration with artists in organizing parallel events seeking to create a cross-disciplinary platform that encourages discussion and critical thinking.

Videoist

Videoist is an independent video art initiative founded by artists, Hülya Özdemir and Ferhat Satıcı in 2003. Videoist was established from the need and belief in motivating and supporting video artists in their endeavor of expressing their ideas through the extensive and practical possibilities of video language. Videoist aims to accumulate documentation and a collection of independent video art which presents critical and alternative concepts as well as new visual language as opposed to more industrial, popular and commercial video productions. Since March 2014, Videoist has been working on projects in Mardin.

Collaborations

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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 2015, SAHA collaborated with 5 international institutions with a special commitment to SAHA's remit of supporting new art.

Ashkal Alwan, Beirut

Delfina Foundation, London

Independent Curators International (ICI), New York

Rijksakademie, Amsterdam

Witte de With | Center for Contemporary Art, Rotterdam

Research Programs

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SAHA initiated a research program, which provides accommodation up to one week for curators and artists to stay and work in Istanbul, to facilitate their research on contemporary art production in Turkey. In 2015, 22 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

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Programs Abroad

New York Program

56th Venice Biennale Program

Rome Program

Programs in Turkey

EXHIBITION VISITS

Akram Zaatari Exhibition, SALT Beyoğlu

Ali Kazma “Timemaker” Exhibition, Arter

Mehmet Güleriyüz “Painter and Painting” Exhibition,
İstanbul Modern

“Every Inclusion is an Exclusion of other Possibilities”
Exhibition and Talk, SALT Beyoğlu

14th Istanbul Biennial VIP Program

Leyla Alaton Collection “Alaca” Exhibition, Ekavart

14th Istanbul Biennial SAHA Exclusive Program

- *Beyoğlu and Karahöy*
 - *İstanbul Modern and Küçük Mustafa Paşa Hammam*
 - *Büyükkada (Prince's Island)*
-

“How did we get here” Exhibition, SALT Beyoğlu

“ZERO” Exhibition, Sakıp Sabancı Museum

SAHA Talks

Fatma Bucak

Borga Kantürk

İnci Eviner

Artist Studio Visits

Murat Germen

Antonio Cosentino

Private Collection Visits

Ayşegül & Doğan Karadeniz

Tony Ventura

Berrak & Nezi̇h Barut

SAHA+ Events

Meeting with Leyla Alaton

Meeting with Selman Bilal

Meeting with Ayda Elgiz Güreli

“Every Inclusion is an Exclusion of Other Possibilities”
Exhibition, SALT Beyoğlu

Meeting with Esra Karadeniz Saban

Related Events in Turkey and Abroad

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SAHA Members

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Corporate Supporters

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SAHA ASSOCIATION, 2016